

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 879.—Vol. 57.
Registered at the General Post
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The Musical Times

AND SINGING-CLASS CIRCULAR.

MAY 1, 1916.

W. STERNDALE BENNETT AND HIS MUSIC.

BY F. CORDER.

When the English composer feels pessimistic and despairing—and when does he not?—he cannot do better than take up the biography of Sterndale Bennett, so ably and temperately written by his son, and read it right through. It relates the life of a man who ought to have been a great composer but just missed it—a man who kept to his high ideals and refused to be commercialised—a man, in short, too good for this workaday world. It is not for me to dwell upon the many instances of his nobility of character, his championship of native art as against the Italian opera and the tyrant Costa, his rescuing of the Royal Academy of Music when it was at the last gasp and his refusal to allow Davison to 'run' him. Whatever his weaknesses, he was an uncompromising opponent of all the injustices with which our profession teems, and for this, if for nought else, deserves his resting place in Westminster Abbey. The present writer commenced his studentship in the last year of Bennett's life and therefore hardly knew him, but yields to no one in his admiration and respect for this lofty spirit.

The pessimist, I say, will find comfort in the perusal of Bennett's biography, for he must admit that if the English composer's lot to-day is not a happy one, fifty years or so ago it was considerably worse. Bennett, Macfarren, and others were educated under the belief that their sole duty was to follow humbly in the footsteps of Mozart and Haydn. It never seemed to occur to them or their teachers that nobody wanted second-hand Haydn or Mozart: No matter! these were the imperishable gods of the past and the feeble modern must confine himself to doing badly what they did imitatively. So persistently was this futile doctrine preached that it is no exaggeration to say that even Spohr, Mendelssohn, Gade, Hiller, and Stephen Heller, besides Bennett, were seriously crippled by their narrow education, being forced to ignore their natural and proper instincts. Even in Spohr's autobiography you find the same pernicious theories mentioned as in the life of Bennett. Both boys were taught that it was a sin to alter anything once put down on paper—merely, I suppose, because Mozart had the deplorable faculty for extempore composition. But Spohr had little original talent, and the enormous bulk of his production was stillborn. Bennett, all the time he thought he was founding himself upon Mozart, was plagiarising from Spohr, who was really his idol. A couple of quotations will prove this to be the case, and I wonder that the fact has been so long overlooked. Bennett's first published composition was a Pianoforte Concerto in D minor, precisely following the current models Hummel and Dussek, but the musical material is nearly all Spohr. Thus the second subject of the first movement is:



and the principal theme of the slow movement has this cadence:

Ex. 2. *Andante.*



The spirited Finale is rather more akin to Weber, but has the same chromatic harmonies as this last quotation repeatedly occurring.

It has often been asserted that Bennett imitated Mendelssohn. I cannot feel this to be at all true, except in so far as that all composers who are contemporaries naturally have much in common. All the men mentioned above belong to what is called the Romantic School; they flourished at a time when diatonic harmony was giving place to chromatic, and Spohr, the least talented of them all, was the man who exercised most influence upon them all. His greasy dominant pedal passages:



left their traces on even the original-minded Mendelssohn and Schumann; still more, therefore, upon Bennett, who never wavered in his allegiance to this now-forgotten great one. But Bennett had one merit—of which neither Spohr nor Mendelssohn had a scrap—the power of inventing graceful pianoforte passages. The great wave of harmony and still more harmony which wrought such mighty changes in music during the years 1830 to 1860, exercised a tremendous influence upon pianoforte music, which branch Bennett particularly affected. The peerless Chopin was not yet recognised, Mendelssohn wrote the cheapest of arpeggios and broken chords (yet with amazing skill), and Schumann laddled out the chords in the rough as with a shovel. But Bennett, from his very first composition to his very last, had the art of interspersing even such weak triplets and quadruplets as Mendelssohn wrote with just enough passing-notes to give a charming sense of grace and distinction which goes far to redeem his music from its inherent weakness.

Now what exactly do we mean when we speak of music being weak? The student often hears the term, but has no clear idea of what constitutes weakness nor of any distinct means by which it may be avoided. Briefly, I should define weak music as that which contains too large a proportion of chords of the dominant seventh in the root position. Other factors of weakness in music there are, but this is the principal one, involving, as it must, too numerous full closes. Looking at the score of Bennett's Overture, 'The Wood-nymphs,' recently, I was struck by the fact that there were no less than 126 full closes in it, thirteen of these being in the Introduction, where of course there should be none. A still more striking instance may be found if we compare the harmony of

his beautiful F minor Concerto (first movement) with that of his supposed model, Mozart's Concerto in D minor. The number of bars is nearly the same in both, Bennett having 366 (1,464 crotchets) and Mozart 349 (1,396 crotchets). But dominant seventh chords in root position occupy 295 beats in Bennett, and only *seventy-three* in Mozart. I find that several other works give about the same result. This perpetual shutting of the mind's door is the first difficulty we have to learn to overcome, and Bennett's failure to conquer it explains why he wrote so little and with such lack of variety.

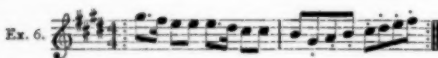
Another source of weakness in Bennett's music is his curious habit of altering details—neither for the better nor for the worse—in a recapitulation. Now it is a cardinal maxim in composition that if one perceives two equally good ways of moulding a phrase or passage one must on no account use both. But here is a striking instance from the Finale of the F minor Concerto. The second subject begins with dominant harmony on the strong bar and tonic on the weak:



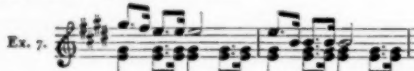
but in the following *tutti* the accentuation is reversed:



merely seeming as if the composer did not know his own mind. Again, in the Caprice in E for pianoforte and orchestra there is a persistent rhythm all through:



but in the last bars he writes:



I should have thought this a mere printer's error, but not only is it in the score, but the trumpets and drums have a contradictory rhythm of a dotted crotchet and two semiquavers. While I am about the invidious task of pointing out Bennett's technical shortcomings, I cannot but mention the desperate weakness of rhythm and accent caused by even semiquavers or triplets going uninterruptedly for whole pages—sometimes whole movements. This is a fault common to Mendelssohn and many others—notably, in our own day, to the pupils of Arensky, such as Glazounov and Blumenfeld. There is no easier fault to commit, and if Bennett sinned deeply in this point—and he did—he sinned in good

company. But the otherwise beautiful Fantasia in A (Op. 16), among many other pieces, is perfectly ruined by this fault. Let the student ask himself why Chopin never committed it, and how he avoided it.

Bennett's entire output consisted of one Symphony, half-a-dozen Overtures, as many Pianoforte Concertos, about thirty pianoforte pieces, three chamber works, a sacred Cantata, a secular one, a dozen songs, and a few minor trifles. Of the Symphony (so entitled against his wish) there is nothing to say. Of the Overtures one can say that they stand well beside Mendelssohn's as poetic tone-pictures. 'Paradise and the Peri' would be the most charming if it were less halting and spasmodic in its vain attempt to tell the pretty episodic tale. It is noteworthy that 'The Naiades' and 'The Wood-nymphs' were performed and published in Germany ten years before England took any notice of them. The Concertos, of which four (and a single movement) were published, were based on effete models, and in spite of their grace will hardly bear revival. By the way, the writer in 'Grove' is in error when he states that Bennett sold the Caprice to Kistner, who was surprised to find that the pianoforte part had not been written in. The story should be the other way about. It was not the custom in those days to publish full scores of Concertos, the orchestral parts being generally unimportant. Bennett's Concertos and Caprice were published in pianoforte score by Lamborn Cock in London, and the only existing scores are those made by the composer by pasting the pianoforte parts line by line in a manuscript book and writing in the orchestral parts. These are all in the library of the Royal Academy of Music.

The pianoforte solo pieces are so very alike that whether they were named Capriccios, Studies, or Sonatas did not seem to matter much. They are very even in point of merit, the 'Three Sketches' and the Rondo piacevole being perhaps the most popular, but the Allegro grazioso, Op. 18, and the Fantasia in A are quite as characteristic.

The Biblical Cantata, 'The Woman of Samaria,' besides possessing a totally uninteresting libretto, is but a perfunctory piece of work, the most original number being the opening one, in which a choral is worked against the distinct rhythm of an orchestral piece. The unaccompanied quartet, 'God is a Spirit,' is justly popular, its harmony being far removed from the conventional. On the other hand, Bennett's one real popular success, his Cantata of 'The May Queen,' shows what he might have done if he had but had the courage to disregard the classical tradition. He had no ability whatever for the life-task to which he conscientiously devoted himself. Had he but been content to be himself he would have anticipated Sullivan and German—he would have been our foremost English composer. Even Macfarren—a man without a tithe of his musical powers—did more independent work; though he, too, was obsessed with that insane idea that we must all try to do badly what has already been done to perfection.

In uttering these disagreeable truths I hope I have not seemed to disparage one whom I must consider as a great man thrown away. A great man may make any number of mistakes in his art—both Schumann and Mendelssohn did—but it takes a truly great man to do some of the things which Bennett did. I need only name one: he resigned his excellent post at the Royal Academy because the Earl of Westmorland got up a charity concert consisting wholly of foreign music and musicians. How many leading musicians of to-day dare affirm that they would have done as much?

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William Sterndale Bennett was born on April 13, 1816, at Sheffield. After being a chorister in King's College Chapel, Cambridge, for two years, he entered (in 1826) the R.A.M. as a 'free' student and remained there for ten years, during which time he came under the influence of Charles Lucas, Cipriani Potter, and Dr. Crotch. He studied violin, pianoforte, and composition. His Opus 1, the Pianoforte Concerto in D minor, which he performed in 1833, drew public attention to his abilities, with the result that Broadwoods defrayed the expense of sending him to Leipzig for a year. This widening of outlook brought him into touch with Mendelssohn, and led to Robert Schumann becoming acquainted with his compositions. Schumann wrote (November 15, 1836): 'There is a young Englishman here, whom we meet every day, William Bennett, a thorough Englishman, a glorious artist, and a beautiful and poetical soul'; and later he gave even stronger testimony to Bennett's abilities. On his return from Leipzig in 1837 he was appointed a professor at the R.A.M. In 1844 he married Mary Anne Wood, only daughter of Commander James Wood, R.N. Even a strong recommendation from Mendelssohn failed to secure for Bennett the Reid Professorship (Edinburgh), Hugo Pierson gaining the post. In 1849 Bennett founded the Bach Society, and on April 6, 1854, he conducted the first performance in England of the 'St. Matthew' Passion music. In 1853 he had the honour of being invited to become the conductor of the Gewandhaus Concerts, a position which he felt unable to accept. In 1855 he became conductor of the Philharmonic Society (London), a post he retained until 1866. In 1866 he was elected Professor of Music in the University of Cambridge. The popular Cantata 'The May Queen' was composed for the Leeds Festival held in 1858. In 1862 he provided the music to odes written by Tennyson for the Great Exhibition held in that year. In 1866, upon the resignation of Charles Lucas, Bennett was appointed Principal of the R.A.M., and in 1867 he composed the sacred Cantata 'The Woman of Samaria,' which was first performed at the Birmingham Festival held in 1867. In 1871 he was knighted, and in 1872 a public testimonial was presented to him. He died on February 1, 1875, and on February 6 he was buried in Westminster Abbey in proximity to the graves of Henry Purcell, Dr. Blow, and Dr. Croft.

In the *Musical Times* for May, June, and August, 1903, a full biography was given of this eminent and worthy British composer, together with a full list of his compositions. With this month's issue we give again one of the portraits that appeared in 1903.

'THE SPIRIT OF ENGLAND':

EDWARD ELGAR'S NEW CHORAL WORK.

About twelve months ago, Elgar set to music three poems by Mr. Laurence Binyon that were originally published in *The Times*, and are now included in a volume of 'Poems on the Great War,' entitled 'The Winnowing Fan.' The poems set are:

1. The Fourth of August.
2. To Women.
3. For the Fallen.

Of these, Nos. 2 and 3 are to be performed for the first time at Leeds on May 3.

The whole work bears the following inscription: 'My portion of this work I humbly dedicate to the memory of our glorious men, with a special thought for the Worcesters. Edward Elgar, 1915.'

In the 'Carillon' Elgar gave expression to the best that is in us at this time of trial. It was not mere war-music; it was music that transcended the shouting and the trampling, the blood and murk of war. We gladly leave the writing of Hymns of Hate to the race that has shown us in too many other respects also how near its instincts are to those of the barbarian. An older and a better civilization looks to its leading artists for something different from the

German froth and foam, bellowing and swagger. We are not 'too proud to fight,' but we are too proud to abase our emotions about the war to the level of those of our bestial foe; to do that would be disloyalty to the memory of our holy dead. In no country, one almost dares to say, can the emotion for the dead have quite the same thrill as ours; for the men who have died for England have for the most part given their lives as a voluntary sacrifice. As Mr. Binyon sings:

They laughed, they sang their melodies of England,
They fell open-eyed and unafraid.

It is love and gratitude and pride and sorrow for these children of England and their self-sacrifice,—a sacrifice of which Rupert Brooke, in the eyes of lovers of art, will be for ever the shining symbol,—that Elgar sings in such noble accents in the third of these new works of his.

The following is the text of the poems to be performed:

TO WOMEN.*

Your hearts are lifted up, your hearts
That have foreknown the utter price.
Your hearts burn upward like a flame
Of splendour and of sacrifice.

For you, you too, to battle go,
Not with the marching drums and cheers,
But in the watch of solitude
And through the boundless night of fears.

Swift, swifter than those hawks of war,
Those threatening wings that pulse the air,
Far as the vanward ranks are set,
You are gone before them, you are there!

And not a shot comes blind with death
And not a stab of steel is pressed
Home, but invisibly it tore
And entered first a woman's breast.

Amid the thunder of the guns,
The lightnings of the lance and sword,
Your hope, your dread, your throbbing pride,
Your infinite passion is outpoured

From hearts that are as one high heart,
Withholding naught from doom and bale,
Burningly offered up,—to bleed,
To bear, to break, but not to fail!

FOR THE FALLEN.*

With proud thanksgiving, a mother for her children,
England mourns for her dead across the sea.
Flesh of her flesh they were, spirit of her spirit,
Fallen in the cause of the free.

Solemn the drums thrill: Death august and royal
Sings sorrow up into immortal spheres.
There is music in the midst of desolation
And a glory that shines upon our tears.

They went with songs to the battle, they were young,
Straight of limb, true of eye, steady and aglow.
They were staunch to the end against odds uncouthed,
They fell with their faces to the foe.

They fought, they were terrible, nought could tame them,
Hunger, nor legions, nor shattering cannonade.
They laughed, they sang their melodies of England,
They fell open-eyed and unafraid.

They shall grow not old, as we that are left grow old:
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.

They mingle not with their laughing comrades again;
They sit no more at familiar tables of home;
They have no lot in our labour of the day-time;
They sleep beyond England's foam.

* From 'The Winnowing Fan,' by permission of the author, and the publisher, Mr. Elkin Mathews, Cork Street, W. The fourth stanza of 'For the Fallen' appears only in the musical setting, and is an addition to the original text.

But where our desires are and our hopes profound,
Felt as a well-spring that is hidden from sight,
To the innermost heart of their own land they are known
As the stars are known to the Night ;

As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain,
As the stars that are starry in the time of our darkness,
To the end, to the end, they remain.

The work is written for an orchestra of ordinary dimensions—the organ entering at the climax of 'For the Fallen'—tenor (or soprano) solo, and chorus.

The three settings may be regarded as three movements of a single work. They are slightly connected by the recurrence of themes, as will be shown later.

TO WOMEN.

The main theme of this section is that quoted as Ex. 1. It is first of all given out softly by the orchestra alone (mostly strings and harps, with drum-beats at the beginning of each bar). At the ninth bar the solo voice enters, the orchestra repeating the original theme, that resembles a slow, solemn march ($\text{♩} = 66$):

Ex. 1. *p espress.* *pp*

Your hearts are lift - ed up, your hearts . . . That have foreknown the ut-ter price.

The music flashes out on the word 'flame,' and melts into pathos at 'of splendour and of sacrifice.' The setting of the second stanza follows the main lines of that of the first.

With the third stanza the chorus enters : the violins

give out a wailing theme, over agitated tremolandi in the bassoons and violas (a muttering figure in the 'cellos in the second bar is not shown in this quotation, nor the lower choral parts) :

Ex. 2. *p ma marcato.*

Swift, swift - er than those hawks of war, . . .

This theme, in various guises, dominates the music as far as 'The lightnings of the lance and sword' ; both the choral and vocal parts are full of harmonic poignancies.

At 'Your hope, your dread, your throbbing pride,' Ex. 1 again comes into the foreground. The words are declaimed *Molto largamente* : solo voice and choir contend with each other in expressiveness.

At 'but not to fail' the solo voice soars aloft with a simple but moving phrase, under which the orchestra gives out the main subject of 'The Fourth of August'—the words here warranting the use of the theme associated with the courage and hope of the first poem. (A flute part, not shown in the following quotation, doubles the voice) :

Ex. 3. *a tempo.* *espress.* *pp*

but not . . . to fail!

p *cantabile.* *pp*

Ped. * Ped. * Ped. * Ped. * Ped. *

The full measure of expressiveness being extracted from this combination of phrases by chorus and orchestra, the final lines are sung by the choir to

the accompaniment of a theme in the violins that anticipates the climactic subject of the third poem (see Ex. 9, below):

Ex. 4. To bleed, to bear, to bear, to break, to *espress.* bleed, to break, but not to fail! . . .
 To bleed, to bear, . . . to break, but not to fail, not to fail! . . .

pp *espress.* *dim.*

$\text{♩} = 63$

pp *pp*

When the voices have died into silence, the horns intone the mournful theme shown in the orchestral part of Ex. 2, the violins mounting above it in sombre harmonies. In the final bars, while the harps and wood-wind reiterate Ex. 1 for the last time, an ascending figure in a solo viola draws a fresh thread of emotion through the dark tissue of the music.

FOR THE FALLEN.

Much of the thematic material of 'For the Fallen' is stated in the brief orchestral prelude with which this movement opens. First there comes a solemn march strain ($\text{♩} = 63$) in the muted strings:

Ex. 5. *Solenne.* $\text{♩} = 63$

pp *ppp*

This is at once followed by a theme that is also given mostly to the strings, with occasional intensification of the harmonies elsewhere:

Ex. 6.

Ped. *

and this by one in a solo clarinet, over a string and harp accompaniment:

Ex. 7.

cantabile.

a tempo.

Ped. *

A sequential repetition of this brings us to the emotional climax of the prelude :

Ex. 8. *espress.*

after which Ex. 5 reappears, and the chorus enters, Exx. 5, 6, and 8 in succession. The third line is sung, singing the first two lines of the poem to themes | to a new theme :

Ex. 9. *espress.*

in expressive imitation between the soprano and tenor | afterwards becomes almost the last word of the whole parts ; and the stanza terminates with the phrase that | work :

Fall - en in the cause . . of the free.

Ex. 10.

In the second stanza the music becomes a solemn yet proud paean to the dead. After a climax to the words, 'Solemn the drums thrill,' the solo voice rings out with 'Death august and royal,' the wood-wind, horns, and trombones playing soft fanfares beneath. The music to the remainder of this second stanza is the very soul of the pride and rapture that inform the words,—the 'glory that shines upon our tears' Ex. 5 in the full orchestra, firm and stately now, like the tread of an army, next leads us into a section that is dominated by an orchestral theme that is a sort of idealisation of the quick march : it gives voice to the emotion felt by the composer on many occasions as he watched the cheery lads swing past :

Ex. 11.

This is worked out at some length, quasi-symphonically in the orchestra, while the chorus sings softly and sadly of the clean-limbed, clear-eyed sons of England | who 'went with songs to the battle.' The whole section is strangely impressive ; it is like a quiet inset, in a distant perspective, in the centre of a spacious picture.

At '...

Ex. 12.

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At 'They shall not grow old' a fresh theme appears in the orchestra :

pp

Ex. 12.

that seems to lap like quiet waves around the hushed tones of the chorus, which sings here almost *parlando*, though there is an exquisite short lyrical flight on the words, 'At the going down of the sun and in the morning,' and again at 'They have no lot in our labour of the day-time.' All through this section one has a curious sense of ghostly time and distance—the dead so far away, the homeland mourning them when we too, who sing them now, shall be dust.

Then the music gathers itself up for a final effort. The soloist sings the words 'But where our desires are and our hopes profound,' in quasi-recitative, the chorus echoing the phrase. At the words 'hidden from sight'

the solemn Ex. 5 reappears, followed by other themes that are now familiar. The music attains its emotional climax in a piece of writing that is one of the most thrilling things the composer has ever given us. Here in truth is the very voice of England, moved to the centre of her being in this War as she has probably never been moved before in all her history. The glory of our pride in our fallen swells and then subsides: in the last quiet bars the composer wisely sounds the note not of vociferous rapture, but of resignation and chastening.

ERNEST NEWMAN.

WHY NOT PLAIN ENGLISH?

By HARVEY GRACE.

... Let us have . . . English,—plain, perspicuous English—... Ours is a noble language, a beautiful language. . . . He who uses a Latin or a French phrase where a pure old English word does as well, ought to be hung, drawn, and quartered for high treason against his mother-tongue.

ROBERT SOUTHEY (Letter to William Taylor).

Among our natural tendencies of to-day is one towards the formation of unofficial societies for the Propagation of British Products. The ground covered is a wide one, ranging from hardware to music. In many cases nice questions of tariffs, trades unionism, &c., will be involved, and the most patriotic among us may find that the question of 'looking after number one' is by no means so simple a matter in a national as in an individual sense. There is, however, one small question now in the air (and likely to be even more so) which we musicians might well begin to turn over in our minds. Hasn't the time come for the general use of our own language for directions as to performance and for titles? The change is one that can injure neither the pride nor the pocket of our Allies, nor strain anybody's political convictions; in fact, it is difficult to imagine even the unfortunate possessors of a super-conscience raising an objection. It is not chauvinism or antipathy to aliens, whether friend or enemy. It is merely a matter of commonsense, and of natural pride in our own tongue. We may well be diffident about some things, but when language and literature are mentioned, we have cause to hold our head up and fear comparison with none of our neighbours.

Is there any practical reason why we should go on peppering our pages with scraps of Italian? Twenty years ago there was something to be said in favour of such a proceeding. Italian terms were in general

European use for the purpose, and had become recognised as a kind of musical Esperanto. But this use has gradually diminished. A glance at modern French and German music shows that composers are more and more making use of their own tongue. Even English composers have been following suit, but in most cases they appear to find the shedding of their Italian shackles difficult, and after a few English words we generally find a *rallentando* or *sostenuto* creeping in.

As a specimen of this hybrid method, I take up the first piece of modern English music that lies to hand, a set of three pieces by one of our cleverest composers.

On page 3 we find the direction, *un poco più di moto*, and on page 8 *a shade quicker*. On page 9 we have in three bars *tempo primo*, *very slow*, and *poco ad lib.* Here is another work with such a medley as *retard*, *slightly detached*, *non legato*, and, best of all, *very legato*! Can you see a German writing *sehr loud*, or a Frenchman, *très quick*? Presumably the composer wrote *very*, and then could find no English for *legato*. But if German and French composers can (and do) say *sehr gebunden* and *très lié*, surely we English might summon up courage enough for *well tied* or *bound*.

A glance at other recent English music shows similar inconsistency. Is this due to any deficiency in our language? I have just spent an interesting half-hour with a dictionary of musical terms, and so far have sought in vain for an Italian term in common use that has no satisfactory English equivalent. (I recently read with surprise in a musical journal discussing this subject, that there was no English word to use instead of *ritardando*!)

Let us consider one of the most frequently used of directions. A composer who wishes for a decrease

in the speed of a movement writes *rallentando*, *ritardando*, *tardando*, *lentando*, *stentando*, *strascicando*, *ritasciando*, *meno mosso*, or *ritenuito*, all of which terms have much of the charm of that blessed word 'Mesopotamia.' But we have an English form of the second in the list,—'retard' (says Nuttall), 'to diminish the velocity of.' What more do we need? And it is worth noting that an English teacher, in giving a counterpoint lesson, will speak of 'retardation,' but when teaching the young idea how to play the pianoforte, will relapse into Italian and demand a '*ritardando*'!

Is there any reason why we should go on using *accelerando*, and half-a-dozen similar terms, when our own 'accelerate' will answer the purpose equally well? The musical dictionary gives us fourteen Italian terms for 'dying away,' nine for 'gracefully,' eleven for 'mournfully,' over twenty for various degrees of 'fast' all of which are met by such words as 'very, rather, less, &c.), ten for 'passionate,'—but there is no need to lengthen the list.

There may be doubt as to the best English equivalent in some cases. For '*crescendo*' Mr. Percy Grainger uses 'louden.' Perhaps 'increase' is better. His 'slacken' is possibly better than 'retard,' though 'slacken much' is better than his 'slacken lots.' For '*diminuendo*' we want nothing better than 'diminish' or 'decrease.'

We might well, too, revive the use of such racy old directions as 'cheerful' and 'lively.' Another delightful word so far too little used is 'merrily'—there is a laughing ripple in the very sound. But English composers will have none of it. They bid us play or sing *giocoso*, *giocosamente*, *gaiamente*, &c., but 'gaily' or 'merrily' hardly ever. So we haven't after all changed much since John Cooper about 1600 found it worth while to be known as Coperario.

There are musicians among us who laugh at Cooper, but who will signify their wish that a pause should be short by writing over it *piccolo* or *pochettino*. A French composer would write *court*, and why we English cannot be content with *short* is one of the things past finding out.

It may be asked, what about abbreviations? The commonly used Italian ones are here placed side by side with their English allies:

<i>rit(ard)</i>	=	ret(ard)
<i>accel(erando)</i>	=	accel(erate)
<i>dim(inuendo)</i>	=	dim(inish)
<i>cres(cendo)</i>	=	inc(rease)
<i>p(oco) a p(oco)</i>	=	l(ittle) by l(ittle)
<i>sost(enuto)</i>	=	sust(ained)

When we come to the universally employed letters for directions as to loud and soft, we may pause before suggesting the use of *mf* for *mf*, or *ms* for *mp*. Those in the field may be allowed to stand, as being a convenient kind of shorthand. This is inconsistent, but we need not worry over one more small anomaly being added to the already liberal supply with which our notation is decorated.

On the whole, the more the matter is considered, the more there is to be said in favour of using plain English for directions. The use of Italian terms is a mere convention; there was never much to be said for it, and its perpetuation to-day is a ridiculous affectation.

The question of titles is not so easy. There are two heads to this part of the subject: (a) the use of English titles by English composers, and (b) the translation of foreign titles. The first of these should admit of no

question. It is amazing that the bad old tradition should have lasted so long.

Preludes Romantiques

pour
le
piano
par—

par whom do you think? Not Jean le Brun, or any other Gaul, but just plain John Brown, as homely a Briton as may be found. If John had any good grounds for supposing that his romantic preludes would reach the ears of the French public there might have been some excuse for his dropping into French—though not much. But his work was rarely heard outside the island on which he conferred distinction. This kind of title-page was common in our young days, and you may say that we have changed for the better. We are changing, but slowly. The only recently published English music within my reach happens to be for the organ. I turn over a pile and find the following, mostly by composers who are unlikely to have any public abroad—or outside their own parish in some cases: 'Réverie' (there are about six of these tone-poets who apparently think 'Réverie' is better than 'Reverie'), 'Mélancolique,' 'Chant du Matin,' 'Phantasie,' 'Chanson Pastorale,' 'Fantasie (sic) Prelude,' 'Sincérité,' 'Prière,' 'Grande Marche Solennelle,'—it would be easy to treble the list, but I refrain. I add, however, four particularly choice specimens by way of pendant—'Brise d'Été' (what in the world is the matter with 'Summer breeze'), 'Wohin?' 'Geistliche Träume,' and 'Friedenshoffnung.' Let me repeat that all the above titles are used on music written by Englishmen and published recently in this country. Where should they gather flowers of speech for titular uses if not from the tongue in which they were born? Echo answers 'Wohin?'

At a recent concert some new sketches for pianoforte were played. They were composed by an Englishman, played by an Englishman to an English audience, and were, as a natural consequence, called 'Esquisses.'

The absurdity of this sort of thing is so obvious that there is no need to dwell on it further. When we come to the question of translations of foreign titles, there are difficulties. In many—we might say in most—cases, it is easy to find an English equivalent, and commonsense would seem to suggest the use of such. For instance, as an extreme example of ridiculous sticking to the original, take the case of an organ recital given a few months back at a village church. The organist played Schumann's Four Sketches for pedal pianoforte; what the rude forefathers of the hamlet thought when their programme told them that they were listening to 'Vier Skizzen' I should very much like to know. Here are a few items culled from recent concert and recital programmes: 'Vorspiel,' 'Carneval,' 'Minuet Nuptiale,' 'Im Garten,' 'Mélodie,' 'Marche Funèbre,' 'Overture Solennelle,' 'Chant sans paroles,' 'Rhapsodie Hongroise,' 'Chanson d'Été,' 'Mélodie Lyrique,' 'Vorspiel, Die Meistersinger,' 'Trauer Marsch,'—here again the material is too much for the space. Sometimes the titles are a bi-lingual affair. In the programmes of recent orchestral concerts in London we find 'The Pathétique,' 'Rhapsody Hongroise,' 'Symphonic Fantasia' and 'Concerto grosse.' If we must use foreign tongues, we might at least avoid such mixtures as these. But surely when the works are played in England they might be called by English names. Those responsible for the programmes of our chief orchestral concerts are on the whole adopting this policy, but there is a lack of consistency, so that

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it is still possible to find cheek by jowl 'The Flying Dutchman' and 'Die Meistersinger'; 'Academic Festival' and 'Die Zauberflöte'; 'Entrance of the Gods into Walhalla' and 'Huldigung's Marsch,' and many others.

All the foreign titles so far mentioned present no difficulty to the translator. A glance through a long list of standard works shows a mere handful that are better left alone. The *Musical Times* for August, 1915, contained an extract from a weekly newspaper in which this point was raised, with a list of titles in their foreign and English forms. The majority of these were unexceptionable, but one or two examples were less happy, and served to show that the question is by no means easily settled in all cases. 'L'après-midi d'un Faune' appears as 'A Faun's afternoon'—a bald statement containing none of the suggestiveness of the original. 'The afternoon of a Faun' is worse, combining matter-of-factness with a hint of the pen of the gardener's niece. In such cases we want something more than a translation. Here some such compound title as 'Afternoon in the woods: the Faun' might meet the case. It has at least the merit of presenting something helpful to the mind's eye.

There are a few titles that somehow refuse to sound quite right in English. Why is 'Moment musical' an excellent title for a short piece, and 'A musical moment' merely ridiculous? Why do 'Valse Triste' and 'Chanson Triste' appear uncomfortable in translation? And in cases where Italian verbs and adjectives have become substantivised, e.g., Adagio, Presto, Andante, &c., and used as titles, one hardly likes to suggest a change. On paper the effect would not be bad, but to speak of playing a 'Slow,' or a 'Rather Fast' would be likely to incur a charge of eccentricity.

We need not be eccentric or fussy over the matter. All we have to do is to use our own language, unless we are satisfied that a foreign one will express our meaning better. We shall probably be surprised at the rarity with which English fails to meet the case. Certainly there will be no need for the repetition of such an absurdity as that quoted in the *Musical Times* extract mentioned above: a patriotic meeting at which a peer, a member of Parliament, a major-general, and some well-known public speakers harangued their fellow-Britons on their duty during the war, concluding with the performance by a crack band of the British Army of 'Zweite Hungarischer Rhapsodie'! It would have been a fitting sequel to such a fatuous proceeding if the assembled patriots had got on to their hind legs and signified their enjoyment by shouts of 'Hoch! Hoch!'

Occasional Notes.

NEW LIGHT ON We know all that is to be known about Handel's music, but apparently the true character of the man has been so far hidden from us. At all events, a newspaper published beyond the Tweed, in the course of a vigorous protest against the Motherwell Musical Association's choice of 'Messiah' for three concerts on behalf of the Y.M.C.A. Hut Fund, tells us that—

Handel was one of the predecessors of the present-day Huns, and his ideas of Kultur ran very much in the same groove as those of the present-day apostles of 'frightfulness.' . . . It should be borne in mind that the personality of the man who wrote it [the oratorio] was that of a bloodthirsty hypocrite. We in Scotland have our own national music and songs, and if these are not sufficient to imbue us with a desire to do something on behalf of the boys who are keeping the successors of Handel from repeating his frightfulness, then it is time we were saying farewell to all our Scottish glory.

We are glad to hear that in spite of this diatribe, the good folk of Motherwell, instead of saying farewell to Scottish glory, added to it by subscribing £800, even before the performances of the 'bloodthirsty hypocrite's' masterpiece took place. Meanwhile, we wait for light on the lurid career of the arch-villain, Bach.

Lovers of the Russian Ballet will grieve to hear that Nijinsky was for some months a prisoner of war in Austria. The authorities had however given him occasional leave to appear for charity, from which one is glad to learn that he is at any rate unwounded. As we go to press we hear that the famous dancer has been released, and has appeared in New York.

We remind readers that the series of performances of 'The Dream of Gerontius' and of Sir Edward Elgar's new works (an account of which appears in our present number), organized by Madame Clara Butt, announced in our last issue, will take place as follows: Leeds, May 3; Bradford, May 4; London, afternoon performances at 2.45 on Monday, May 8, Wednesday, May 10, Friday, May 12; and evening performances at 7.45 on May 9, 11, and 13.

An Isle of Man paper states that all Mr. Haydn Wood's compositions are

Difficult and technical, but the charm of his theme attracts an attention which tempts mediocrity. His songs are all well known, and the débutante ambitious their translation without a too conscientious effort to do justice to the composer.

Where are we?

We regret that owing to the necessity for economy in the use of paper, we are compelled to hold over much matter, including the last instalment of Mr. Clutsum's article on 'Progress and Poverty,' and a statement by Mr. Ivor Atkins of his view on 'A little Bach problem.' As already intimated, the *Competition Festival Record* is now given only with the *School Music Review*.

THE CHORALE MELODIES OF BACH'S 'ST. MATTHEW' PASSION.

BY ARCHIBALD W. WILSON.

In the 'St. Matthew' Passion, the plan of which in its main outlines is similar to that of the older settings and had become established by tradition, we have on the one hand the Gospel narrative, and on the other hand the reflective portion consisting of original verses and chorales. The original, or 'madrigal' verses, for the most part, express the devotional feelings of the 'Daughter of Sion,' who typifies the individual Christian. The chorales are the utterance of the whole Church. In the 'St. Matthew' Passion Bach has made use of eight chorale melodies.

(1.) To one of these he has given a special significance, making it the centre of the church feeling of the whole work. The beautiful, well-known melody, 'O Haupt voll Blut und Wunden' ('O bleeding Head and wounded,' Nos. 21, 23, 53, 63, and 72) occurs five times—twice in Part I. and three times in Part II.* Its last three entries mark the three decisive crises in the sacred narrative. Bach had a special love for this melody. There is no other which he used so frequently or upon which he lavished such wealth of harmonic treatment. The vagueness of its tonality gave him exceptional opportunities. Thus, while in Nos. 21, 23, 53, and 63 he has treated the mode as Ionian, in No. 72, however, we have 'the solemn and twilight

* The melody is usually called 'Herzlich that mich verlangen,' the first line of Knoll's funeral hymn. Here it more suitably takes the name of Gerhardt's Passion Hymn, to five verses of which Bach has set it. In No. 21 we have v. 5, in No. 23 v. 6, in No. 63 vv. 1 and 2, and in No. 72 v. 9. The words of No. 53 are v. 1 of Gerhardt's hymn 'Befehl! du deine Wege.'

effects of the Phrygian.' It has been well said that 'all true and deeply-felt music, whether sacred or secular, has its home on the heights where art and religion dwell.'*

We here see the truth of this. The melody which Bach has so fitly chosen to express the deepest feelings of the Church was originally that of a love-song. In 1601 Hans Leo Hassler brought out his 'Lustgarten neuer deutscher Gesänge, Balletti, Galliarden und Intraden mit vier, fünf und acht Stimmen' ('Pleasure garden of new German songs, balletti, galliards and intrades for four, five and eight voices'). Here the melody appeared for the first time. It is the treble part of the five-part setting of the love-song, 'Mein G'müt ist mir verwirret von einer Jungfrau zart' ('My heart is distracted by a tender maid'). The libretto consists of five verses, the initial letters of which spell the name 'Maria.' Of Hassler, the composer both of the melody and the setting, not very much is known. The main facts of his life, as stated by Böhme¹ and Wolfm², are as follows. He was born at Nürnberg in 1564, and studied for a short time in Venice under Andrea Gabrieli. In 1585 he went to Augsburg as organist, and in 1601 to Vienna as 'Hofmusikus' at the Court of Kaiser Rudolph II. He died at Frankfurt in 1612. The melody soon became associated with a sacred text. About 1613 Hassler's little five-part work appeared in a collection of Latin and German sacred songs, entitled 'Harmonie sacrae,' published at Görlitz. In this it is set to Knoll's funeral hymn 'Herzlich thut mich verlangen' ('My inmost heart doth yearn'). The adapter was probably Christoph Buchwalder, a well-known Cantor at Görlitz, who two years before had brought out the Görlitz Gesangbuch. The melody in the original setting is in the Ionian mode and ends on the third of the key. It is first found with the Phrygian ending,



in a harmonization made by Joh. Stobäus of Königsberg in 1634.

In 1656 Paul Gerhardt wrote his Passion hymn, 'O Haupt voll Blut und Wunden.' With this, as also with the hymns 'Herzlich thut mich verlangen' and 'Befiehl' du deine Wege' ('Commit thy ways'), the melody is still associated.

MELODY AND FIGURED BASS (from a copy of the 1656 edition of the
 'Praxis pietatis melica' in the British Museum).



SIR GEORGE JOB ELVEY.

[Born March 27, 1816. Organist of St. George's Chapel, Windsor, 1835-82. Knighted in 1871. Died December 9, 1893.]

The late Sir George Job Elvey was not an organ player in the sense in which that term is now understood. He was educated musically by his elder brother, who shared with him conspicuous talent of a sort, but the two had nothing in common. Dr. Stephen Elvey, for many years the organist of New College, Oxford, had lost a leg, and his pedalling was confined to his left limb; more than that, at the time of Sir George's pupilage, pedal figures were practically unknown in Oxford. When I was an undergraduate, in the early 'fifties, with the single exception of Christ Church Cathedral, where Ouseley was organist, there were nothing but G organs in Oxford. Bach's pedal figures were unknown. The great popularity of Sir George among his pupils, of whom the writer is the oldest now living, enabled him to adopt a singular mode of excluding performances of elaborate pedal passages by pupils or others, viz., having his pedals on the unusual scale of F.

The above is the only weak point which a mediocre attached pupil has to recall. Elvey was a perfect accompanist, and his compositions have a 'buried charm' which has secured for them their presence in the choir-books of cathedrals of the present in spite of singular eccentricities of form and in some cases neglect of logic in key-succession. His playing, become obsolete, rendered him an inadequate tenant of the Windsor organ-loft; his anthems, with their attractive vocal phrases and ease of comprehension at first hearing, have deserved and received the gift of long life.

EDWARD CUTLER

* See Schweitzer's 'Life of Bach,' vol. i., p. 20.

† See Böhme's 'Das Altdeutsches Liederbuch,' No. 220.

; See Wolfrum's 'Die Entstehung und erste Entwicklung des deutschen Evangelischen Kirchenliedes.'

FITZGERALD ON FOLK-SONGS.

BY WILLIAM BARCLAY SQUIRE.

Towards the middle of the year 1851, Mr. Ingram, the proprietor of the *Illustrated London News*, conceived the idea of issuing a series of illustrated supplements to that newspaper on some subject 'which might recommend it more especially to ladies and families.' On the suggestion of George Hogarth, who was then acting as musical critic to the *Illustrated London News*, Mr. Ingram determined that some of the supplements should take the form of a series of national English melodies, a hundred in number, the words to be written or edited by Dr. Charles Mackay, and the music arranged by Sir Henry Bishop, with illustrations by Gilbert, Birket Foster, Kenny Meadows, William Harvey, and others. The first number appeared in December, 1851, and the series went on for a short time, but was eventually discontinued before it was completed. Dr. Mackay, in his 'Forty years' recollections of life, literature, and public affairs, from 1830 to 1870' (1877), acknowledges that it was not a success, for a variety of reasons: the awkward size of the paper, the simplicity of the accompaniments, &c.; but he does not hit upon what was probably another important reason, viz., that both words and music (the former in particular) were so severely edited and altered that they failed to appeal to a public that was beginning to appreciate national music in its genuine and primitive state. Bishop, who in 1851 was an old man, entered enthusiastically into Mr. Ingram's scheme; but his whole life had been spent in altering, adapting, and tinkering the music of others so as to bring it to the level of what he considered was the taste of the public. Nothing was sacred to him, and instead of developing his own real talents, he laboured incessantly at disfiguring the masterpieces of such composers as Beethoven, Mozart, and a host of lesser men, by his additions and alterations. The spirit in which he approached the task proposed by Mr. Ingram is well displayed in the following letter to Dr. Mackay, one of a mass of correspondence on the subject which has been preserved in the British Museum:

Cambridge Street,
Hyde Park,
June 23d, 1851.

MY DEAR SIR,

I intend myself the pleasure of calling on Mr. Ingram this day; and, should I find him at the office (in the Strand) will hope to make the basis of an arrangement with him by which we may commence our labours without delay.

I inclose a slight list of Songs &c., the greater part of which would be available for our purpose to commence with. In making that selection I have had that object in view which I conceive to be all important; namely, the necessity of bringing forward beautiful and, many of them, excellent melodies, the words of which are not at present suitable for female lips, but which can be made so, *de nuovo*, through the aid of your genius. For it appears to me, that although in some instances the words of those Songs may not be objectionable, still, they are not such as a female could sing—the melodies, therefore, are to them but as a 'sealed book.'

In looking into 'authorities' I find a vast field for us to glean from. There are many of the Scotch, Irish, and Welsh Melodies, the words of which have not hitherto been rendered unobjectionable by modern Poets—and which, even if they have been, might have new versions—and many English Melodies, from the earlier part of the 17th century to almost the present time.

Hoping very shortly to have an opportunity of seeing you on the subject of a work which I conceive likely to

be so interesting not only to ourselves but to the Public of the United Kingdom,

I remain, my dear Sir,
Yours very faithfully,

HENRY R. BISHOP.

No better illustration of the mid-Victorian idea of editing could be wished for than the above. Suitability for 'female lips' was to be the touchstone, even if the words were unobjectionable! It is not to be wondered at that the series failed, and has never—even in its incomplete state—been reprinted.* Such as it was, however, it seems to have attracted the attention of Edward Fitzgerald, who throughout life was always something of a *fanatico per la musica*, as is shown by many passages in his correspondence. In the collection which contains the above-quoted letter of Bishop's there is to be found a letter from Fitzgerald which has been omitted from Mr. Aldis Wright's edition of Fitzgerald's works. To judge from the context, it seems to have been preceded by another letter, drawing Bishop's attention to the song of the 'Poor old Horse' (as to the various forms of which song reference must be made to the Journals of the Folk-Song Society, vol. i., pp. 75, 260; vol. ii., pp. 263, 264). The poet seems also to have sent some words entitled, 'The Forester,' fitted to an old tune: these I have been unable to trace, nor to identify the song of the 'Old Hen,' which is also alluded to. It is to be regretted that neither the first nor any subsequent letter of Fitzgerald's correspondence with Bishop has been preserved; but the one printed below is evidently the most important, and is an interesting and characteristic addition to Fitzgerald's utterances on music. 'Goldington House, Bedford,' from which it is dated, was the address of William Browne, whom Fitzgerald used to visit every year. The letter is as follows:

Goldington House, Bedford,
June 18/52.

MY DEAR SIR,

About the 'Old Horse' I can only say at present that I have not got it: that, as I never heard it but once, I cannot sufficiently remember it: and that the Clergyman from whom I heard it has lately been in such family affliction that I scarce like to apply to him on such a subject just yet. I will, however, get it for you as soon as I can. From what I remember, it is not so original and complete an Air as the 'Old Hen'—but, as I remember, of true English Breed, quite suited to the pathetic words it went to. However, you shall have it to judge of directly I can get it.

In talking of words to these English Tunes, I will say that it seems to me a great pity that when the old original words, or something at all equivalent, is available, your clever coadjutor does not avail himself of them. It struck me as a mistake (I dare say, attributable to the Publishers, who will go with the stream of Public taste) that so many of the Songs (meaning the words) in your present Edition run upon what the Germans call 'subjective' feeling, and that too of one kind, suited chiefly to mere Ladies and Gentlemen; and that so few were 'objective'; such as stories, Ballads, scraps of narrative, supposed to be uttered, with variety of Humour, Naïveté, or Pathos, by other than Ladies and Gentlemen—by Country People, Soldiers, Sportsmen &c. This not only produces monotony, but really alters and injures the character of many old Tunes which really are characteristic of various Times and habits of Thought from which they arose. I was struck by this in Dr. Mackay's song to the Tune of 'The King shall enjoy his own again &c', where, though the subject

* Whether it might not be worth while to replace Mackay's verses by the original words, retaining Bishop's accompaniments (which are comparatively inoffensive), may be recommended for the consideration of some enterprising publisher.

was alike, the very regularity and greater elegance of modern versification and thought was not of a piece with the rollicking Cavalier Tune. I could not see why the humorous and quaint Cavalier words (with perhaps a little Amendment) should not have been retained.

As I had scarce anything to do with the words of the 'Forester,' I may say that I think those words will suit the old Tune better (I believe) than some aspiration about an Evening Star, or Evening Bell, or Evening Gun, fitted for a modern young Lady at a rose-wood Pianoforte. There is a little story: some dramatic variety of Character; really an old copy of verses, perhaps coeval with the Tune, though never yet married to it. As Goethe said, nothing is now so hard as to make a modern *Ballad*: just because people now *felt within*, instead of simply *seeing without*. So as I think one should retain what one can of any such old Ballads as were at least of the age of the old Tunes, and arose at least out of a kindred spirit of invention.

As to the simplicity—not to say, *silliness*—of some of the old Songs, I am sure the last thing a Song should be is, *to be wise*.* The Thought should be as simple as possible; and *Argument* of all kind avoided. Even Moore overdid his Songs, not with Argument indeed, but with Fancy, the due understanding of which interfered with the easy flow of Attention which was due chiefly to the *Ears*. The old name of the 'Twisting of the Rope' seems to indicate something more of the Spirit of the Tune than the lovely words he has set to it. But he took care, in his Irish Melodies, to avail himself of any legends of the Country, of any *objective* interest, in short to vary the subjects of his Songs.

As to polite singers not liking the old words relating to the habits and thoughts of simple people, Country People &c. (to whom the Tunes are so natural, and with whom they have survived), who that remembers Miss Stephens and Miss Tree in Auld Robin Gray—yes, and even such delicate fooling as 'We're a' noddin', will not confess that excellent music may be discoursed that way?

I am ashamed to have run on thus to you, when I ought to have done so (if it were to be done at all) to Dr. Mackay, whom I do not the less think a very clever man.

I will perhaps make you some amends by noting down an air which an old musician at Norwich used to declare was *Handel's*. Is it not more like Arne? Whosoever it be, it seems to me well worth preservation and acknowledgment: especially the four last bars. I will also note down a fragment from the same quarter—of quaint rhythm, to be sure—but a theme (it seems to me) that Handel could well have used in some grotesque Cyclopean Chorus.

If I can be of further use to you, I shall be at home—Boulge, Woodbridge, in a fortnight—and am, yrs. very truly,

EDWD. FITZGERALD.

I send the *melodies* of the tunes only, for easy reasons, to a Musician like Sir H. Bishop.

On July 29 the above letter was forwarded by Bishop to Mackay, with the following comment:

I think it well to inclose you the 'crotchety' letter I received from Mr. Fitzgerald, with the Air, and a 'fragment.' I do not believe either of them to be by *Handel*. Mr. Fitzgerald seems at all events to be friendly; though his arguments are to be taken '*cum grano*.'

Neither the air nor the fragment is now to be found with the letter. Shortly afterwards, Fitzgerald must have sent Bishop the song of the 'Poor Old Horse,' for on August 25 the composer wrote to Mackay:

I send you the 'Poor Old Horse' scrap, which I have at last received from Mr. Fitzgerald. It is but a

'scrap' to be sure; but I thought you would like to see it. I send his letter also; as it refers to the tune.

In a postscript he adds:

You will perceive that the 'Old Horse' tune begins like 'All round my hat.'

SOME NEW BRAHMS LETTERS.

The indefatigable Herr Kalbeck has just issued, as may be gathered from the German papers, a collection of Letters of Brahms, most of which had not been published before. They are chiefly addressed to his Swiss friend, J. V. Widmann, and his daughter and son-in-law. In the present state of affairs it is only possible to gather fragments from reviews of the book which have appeared in various newspapers, but some of these are of no little general interest to musicians. We may forgive the writers of the reviews for their praise of a letter in which Brahms eagerly defended the German Emperor from an attack by the Republican Widmann; just now they could hardly do otherwise, but it is somewhat surprising that Brahms should have held such views.

Coming to musical subjects we find an interesting piece of self-analysis in a letter where Brahms speaks of his desire to write an opera, and his difficulties. He says: 'The whole type is a puzzle to me' (this is not quite a literal translation of 'will mir nicht eingehen': it really means something like 'it will not get into my skin'). 'I really don't know why and when and where at all I should begin or end with music. With this kind of opera I feel as if with a little more care and trouble they might have become just simple plays. (I will have nothing to do with conventional Dance, Drinking, or Hunting tunes.)'

Perhaps even more interesting is what he says about male choruses and 'coarse brass bands' which Widmann wanted to attack. He says it is like trying to deprive the masses of spirits: this would be all very well, he adds, if we could give them good substitutes by making wine, beer, and coffee cheaper. It is the same with the male choir and the brass band. If we could give the poor better music, well and good, but we cannot. The remedy, he suggests, is to make people teach their children other instruments than the pianoforte. Singing should be better taught in schools, and the violin should be more commonly played.

In one letter he gives us a fascinating glimpse into his workshop. Widmann's son-in-law, Herr Schubring, wrote that there was a motif in the third Symphony which he looked on as the foundation of all the themes. This Brahms energetically denies, and he continues:

If it is so, I want no praise, but am ready to confess that my thoughts have not a sufficiently strong flight when I am at work, and therefore unintentionally return to their starting point. But if I want to keep to the same idea, then it should be easily recognizable in every metamorphosis, augmentation, or inversion. The other would be a sorry jest and a sign of poverty-stricken powers of invention. . . . In a theme for variations almost the only thing that really means anything to me is the bass. But that is holy to me, it is the solid foundation on which I build my history. If I vary the melody I cannot easily be more than brilliant or graceful or euphonious—perhaps with charm of mood—and, I admit, the idea may be beautiful. Over a given bass, I really invent new things, I find new melodies for it, I create.

This is an exceptionally instructive commentary on Brahms's methods: it is hardly too much to say that it contains much of his aesthetics in a nutshell.

ALFRED KALISCH.

* The next words in the original are 'What are all burdens.' They occur at the bottom of the page, and probably should have been crossed out, or possibly the writer forgot to finish the sentence.

Jesus! the very thought is sweet. (JESU, DULCIS MEMORIA.)

May 1, 1916.

MOTET FOR FOUR VOICES.

English version by Dr. J. M. NEALE.

Composed by T. L. DA VITTORIA.
(Edited by JOHN E. WEST.)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Lento, ma non troppo.

SOPRANO. *p* Je - su, su! the ve - ry thought . . is sweet, In
Je - su, dul - cis me - mo - ri - a, Dans

ALTO. *p* Je - su, su! the ve - ry thought . . is sweet,
Je - su, dul - cis me - mo - ri - a,

TENOR. *p* Je - su, su! the ve - ry thought is sweet,
Je - su, dul - cis me - mo - ri - a,

BASS. *p* Je - su, su! the ve - ry thought is sweet, In
Je - su, dul - cis me - mo - ri - a, Dans

Lento, ma non troppo. ♩ = 66.

ACCOMP. (For practice only.) *p*

cres.

that dear Name, in that dear Name . . all
ve - ra, ve - ra cor - di gau

cres.

In . . that dear Name all, all heart
Dans ve - ra cor - di gau

cres.

In that dear Name all heart
Dans ve - ra cor - di gau

cres.

that dear Name all heart joy, all heart-ve
ve - ra cor - di gau a, ve

dim. *p*

heart - joys meet, all heart - - - joys meet ; But sweet-er
 - - - di - a, gau - - - - di - a ; Sed su-per

dim. *p*

- - - joys meet, all - - - heart - - - joys meet ; . . But sweet . . .
 . . . di - a, gau - - - di - a ; . . Sed su . . .

dim. *p*

- - joys meet, all . . . heart - joys meet ; But sweet - -
 - - di - a, cor - - - di gau - di - a ; Sed su - -

dim. *p*

- - - joys meet, all heart - - - joys sweet ; But sweeter than
 - - - ra cor . . di gau - - - di - a ; Ser su-per mel

dim. *p*

cres.

than the hon - - - ey far,
 mel et om - - - ni - a,

cres.

- er than the hon - - - ey far, sweet -
 - per mel et om - - - ni - a, su -

cres.

- - - er than the . . hon - - - ey far, sweet -
 - - - per mel et . . om - - - ni - a, su -

cres.

the hon - - - ey far,
 et om - - - ni - a,

cres.

dim. *p*

sweet - er than the hon - ey far The . . . glimp - ses
 su - per mel et om - ni - a E - - - jus dul - cis

dim. *p*

- - - er than t; hon - - ey far The glimp - - ses
 - - - per mel : om - - - ni - a E - - - jus dul -

dim. *p*

- - - er than . . the hon - ey far The glimp - - ses
 - - - per mel et . . om - - - ni - a E - - - jus

dim. *p*

but sweet - - - er far The
 et om - - - ni - a E - -

dim. *p*

p *rall.* *pp*

of . . His . . Pres - - ence are, of . . His Pres - ence are.
 præ - sen - - - ti - a, dul - cis præ - sen - ti - a.

p *rall.* *pp*

of His Pres - - ence are, of . . His Pres - ence are.
 - cis præ - - sen - - ti - a, dul - cis præ - sen - ti - a.

p *rall.* *pp*

of . . His . . Pres - - ence are, of . . His Pres - ence are.
 dul - cis præ - sen - - ti - a, dul - cis præ - sen - ti - a.

p *rall.* *pp*

glimp - - ses of His pres - - - ence are.
 - jus dul - cis præ - sen - - - ti - - - a.

p *rall.* *pp*

Church and Organ Music.

LECTURE ON ORGAN CONSTRUCTION.

On March 20, Mr. C. P. Scovell delivered a lecture on 'Organ Construction, including Tracker, Pneumatic, and Electric Action.' By means of drawings and models Mr. Scovell sketched the plan and various parts of an organ with great clearness. He emphasised the need of ample wind supply, not only in feeders and reservoirs, but also in the size of trunks and wind-chests, depths of soundbars, and width of borings right up to the pipe-feet. By an interesting experiment he demonstrated the porosity of a seemingly good piece of mahogany, as contrasted with the density and wind-tightness of a superior sample of the same wood. The invention of the pneumatic lever was ascribed to Hamilton, of Edinburgh, early in the last century (whose original model was exhibited through the courtesy of Messrs. Hamilton Bros., Edinburgh), and the present-day triumphs of pneumatic and electro-pneumatic systems were demonstrated and described in detail.

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL.

The Dean and Chapter of St. Paul's have appointed Dr. Stanley Marchant, organist of St. Peter's Church, Eaton Square, to be sub-organist of St. Paul's Cathedral. Dr. Marchant was born in London on May 15, 1883. He was a chorister at Christ Church, Lancaster Gate, under Mr. James Bates, during 1893-97, and was Goss Scholar at the R.A.M., where he was under Dr. H. W. Richards (organ), and Mr. F. Corder and Mr. Charles Macpherson (composition). He became F.R.C.O. in 1902, A.R.A.M. 1905, Mus. B. Oxford, 1909, and Mus. D. Oxford, 1914. Dr. Marchant was organist at Kensing, near Sevenoaks, 1899-1903, at Christ Church, Newgate Street, 1903-13, and at St. Peter's, Eaton Square, 1913. He had assisted Sir George Martin at St. Paul's Cathedral since 1903. He became a Professor at the R.A.M. in 1914, and was appointed conductor of the Church Orchestral Society in 1915. In 1915 he married Hilda Constance, youngest daughter of Mr. and Mrs. E. Holyman, of Wallington, Surrey.

The series of Church music conferences inaugurated at St. Mary's, Primrose Hill, have just closed with two very successful ones at St. Mary Aldermay, E.C., and at St. Mark's, Marylebone Road. At the former the choir, under the direction of Mr. Alan May, sang interesting examples of Anglican music; and at the latter Mr. Francis Burgess discoursed on 'Fauxbourdons,' some effective examples of various kinds being well sung by a chancel choir drawn from the Gregorian Association, and a west gallery choir from St. Mary Aldermay. The attendances at these conferences have been excellent, a good proportion of clergy and organists being present. Tea was provided. The surplus of the collections, after paying expenses, was given to the Organists' Benevolent Fund.

Organ music, both for in- and out-voluntary purposes and recitals, plays a prominent part in Emmanuel Church, Boston, U.S.A. We note in the service list for March that Mr. Lynnwood Farnam has played numerous examples of the finest organ music—two Symphonies of Widor, one of Vierne (all complete), Parry's Fantasia and Fugue, and works by Bach, Franck, Boellmann, Bairstow, Gigout, Bonnet, &c., &c., as well as arrangements for organ, harp, and violin, of the Prelude to Bantock's 'Gethsemane,' Svendsen's Romance, Mozart's 'Ave Verum,' Stanford's 'L'Envoi,' Elgar's 'Evening Song,' &c., and other modern music. A fine record.

Five lectures on 'The Russian and Serbian religion' have recently been given at St. Margaret's, Westminster, by Mr. Stephen Graham and the Rev. Father Nicolai Velimirovic. An important feature of the course was the performance of Russian Church music, old and new, the composers drawn on being Glinka, Rachmaninov, Borntiansky, Evonov, Tchaikovsky, Archangel'sky, and Terchaninov. Under Mr. Edwin Stephenson's direction, the choir gave admirable performances of music that was rarely easy, and often very difficult.

We have received the sixth annual report of the Organists' Benevolent League, and are glad to see that this useful organization is flourishing in spite of the present difficult times. Its good offices are more than ever necessary to-day, when so many of the profession are suffering, and we hope the fact will be borne in mind by subscribers.

ORGAN RECITALS.

Mr. H. F. Ellingsford, at St. George's Hall, Liverpool (two recitals)—'St. Francis preaching to the birds,' *Liszt*; Concert Variations, *Bonnet*; 'Tannhäuser' Overture, *Mach* in E flat, *Lifsbure-Wely*; Overture in D, *Smart*; Introduction and Fugue in E flat, *William Russell*; Sonata in A minor, *Rheinberger*; Theme and Variations, *Thorne*.

Mr. H. Hodge, at St. Nicholas Cole Abbey, E.C. (four recitals)—Sonata No. 1, *Mendelssohn*; Air with Variations, *Hesse*; Fugues in E flat and B minor, *Bach*; Bridal March ('The Birds'), *Parry*; Larghetto in D from Op. 108, *Mozart*. At St. Stephen's, Walbrook—Adagio in E, *Merkel*; Overture in C, *Adams*. At St. Giles's, Cripplegate—Funeral March, *Guilmant*; Canonet and Caprice, *Bernard Johnson*; Barcarolle, *Bennett*.

Mr. Hylton Stewart, at Blackburn Parish Church—Fantasia in G, *Bach*; Andante from String Quartet, *Mozart-Ber*; Cortège, *Debussy*; Sonata No. 6, *Mendelssohn*; Intermezzo, *Noble*; Postlude on 'The Old Hundredth,' *Harvey Grace*.

Mr. J. A. Meale, at Central Hall, Westminster (five recitals)—Grand Solemn March, *Smart*; Sonata in A, *Bernold*; Concert-Overture, *Hollins*; Funeral March, *Guilmant*; Sérénade-Romantique, *Purcell* J. *Mansfield*; Kieff Processional, *Moussorgsky*; Variations-Poétiques, *Hull*; Prelude on 'A Stronghold Sure,' *Faulkes*; Fantasia-Héroïque, *Meale*.

Mr. W. F. Grace, at Romsey Abbey—Choral No. 3, *Franck*; Romance, *Arensky*; Divertissement, *Vierne*; Andantino, *Boellmann*; Siciliana and Gavotte, *Felton*; Epilogue, *Wolstenholme*.

Mr. G. Virgil Dawson, at Old Independent Church, Haverhill—Toccata in F, *Bach*; Finale, Sonata No. 1, *Mendelssohn*.

Mr. J. G. Cooper, at Wesleyan Church, Beeston (two recitals)—Overture, 'Ruy Blas,' *Mendelssohn*; Prelude and Fugue in G, *Bach*; Funeral March, *Guilmant*.

Mr. Paul Rochard, at Hinckley Parish Church (two recitals)—Sonata in E flat and Prelude and Fugue in C minor, *Bach*; Symphony No. 5, *Widor*; and *Grieg* selection.

Mr. James M. Preston, at St. George's, Jesmond—Fantasia and Toccata, *Stanford*; Toccata in A, *Best*; Bell Schern, *Lemare*; Allegretto and Finale from Organ Sonata, *Elgar*; Réverie, *Sandiford Turner*; Dithyramb, *Harwood*.

Mr. Edwin Stephenson, at St. Margaret's, Westminster (five recitals)—Chorale Fantasia on 'St. Ann,' *Parry*; Three Pieces, *Augustin Baril*; Pièce Symphonique and Priere, *César Franck*; Sonatas by *Borowski* (No. 1), *Merkel* (Nos. 2 and 6), *Guilmant* (No. 1), and *Onseley*.

Dr. Orlando A. Mansfield, at Wilson College, Chambersburg, Pa.—March for a Church Festival, *Best*; Sonata No. 4, *Mendelssohn*; Concert Overture in C, *Purcell* J. *Mansfield*.

Mr. F. A. Mouré, at Toronto University—Suite in F, *Corradini*; The Curfew, *Horsman*; Sonata in D minor, *Maddy*.

Mr. Wilfred Arlom, at All Souls', Leichardt, Sydney, N.S.W. (two recitals)—Prelude and Fugue in B minor, *Bach*; Sonata No. 6, *Mendelssohn*; Prelude and Fugue on B A C H, *Liszt*; Funeral March, *Guilmant*; Choral No. 3, *Franck*; Fantasia and Fugue in B flat, *Rheinberger*.

Mr. F. W. Holloway, at Sheffield Cathedral—Siciliano and Gavotte, *Felton*; Symphony No. 2, *Holloway*; Overture to 'Athalie,' *Mendelssohn*; Finlandia, *Sibelius*.

Mr. W. H. Maxfield, at St. George's, Altrincham—Prelude and Fugue in C minor, *Bach*; Prayer, *Callaerts*; Pastorale, *Merkel*.

Mr. Fred Gostelow, at Wesleyan Church, Dunstable—Sonata No. 1, *Mendelssohn*; Fugue in D, *Bach*; Funeral March, *Guilmant*.

Dr. W. Prendergast, at Winchester Cathedral—Toccata and Fugue in D minor, *Bach*; two Choral Preludes, *Parry*; Imperial March, *Elgar*.

Correspondence.

DR. TERRY AND DR. HABERL.

(See December No., p. 715.)

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Will you permit me to say a word in vindication of the late Dr. Haberl against what seem to me the unworthy attacks of Dr. Terry? One may be quite convinced of the immense superiority from the archaeological point of view of the new Solesmes-Vatican revision of Church Plainsong, and yet remain as convinced of the good faith of Dr. Haberl in his connection with the previous official edition published at Ratisbon. Dr. Terry's attacks induced me carefully to read over again what Haberl wrote in his own defence in his 'Kirchenmusikalisches Jahrbuch' of 1902, and in some numbers of his 'Musica Sacra', when the accusations which Dr. Terry repeats were first made. To Haberl's own distinct assertion, and the evidence he adduces in its favour, that 'the reproduction of the Medicean edition was not undertaken on his initiative or that of F. Pustet,' Dr. Terry thinks it sufficient to reply that 'a flat contradiction of this will be found' in a writing of M. Gastoué in 1913. But Dr. Haberl's detailed account of the negotiations of 1868-70, which preceded the Ratisbon publication, is surely as worthy of credit as any 'flat contradiction' in 1913 by M. Gastoué, who as a member of the new Papal Commission is naturally interested to find reasons for the later Roman disavowal of the previous official edition? Dr. Haberl's whole account goes to show that the Congregation of Sacred Rites was itself responsible for the choice of the Medicea as the standard for revision as well as for every step taken in the course of revision. And surely it was more to the interest of a Roman Congregation to uphold the credit of a previous Roman edition of 1614 than it could be to Haberl or Pustet. But if, as Dr. Terry and others allege, the Congregation of Sacred Rites was only successfully hoodwinked by the commercial 'astuteness' of Haberl and Pustet, to an impartial outsider this would seem so much the worse for Roman authority and the Congregation of Rites. It is also important to remember that these negotiations took place just before and after the Vatican Council of 1870, when for the sake of securing unity and uniformity throughout the Roman Church there was the strong determination to assert the claims of local Roman authority without overmuch regard to history and tradition. And how stood then the case with regard to Plain-song and its historical investigation? Dr. Terry refers to 'the labours of Mgr. Alfieri which met with no encouragement at Rome.' Dr. Haberl tells us that it was for the purchase of Alfieri's manuscripts that Pustet was first approached, and this led to himself being commissioned to examine them and ascertain whether their publication would be authorized by the Congregation of Rites. Examination disclosed the fact that the manuscripts were quite unusable, and that the Congregation had already decided against them. Outside Rome the Mechlin version of Plain-song partly based on the Medicea mainly held the field, and the Mechlin authorities were endeavouring to have it declared authoritative for the whole Church. On the other hand there were various French editions based more or less on archaeological principles, but all disagreeing with one another. Under the circumstances what was more natural than for Roman authority to cut the knot of all difficulties by insisting on the adoption of the Medicea as the standard for revision in order to secure unity and uniformity? It was not till 1880-83 that the Solesmes publications began to bring further light into the historical investigation. As it would hardly do for Roman archaeologists to allege directly that Roman authority itself had been at fault, it was found convenient to transfer the whole blame of the Ratisbon publication to Dr. Haberl. More recently the controversy was carried further back, mainly by the book of Molitor to which Dr. Terry refers, in which the Medicea of 1614 is also discredited as a mere publishing speculation with even less of official sanction, in spite of the claim on its title-page 'cum cantu Pauli V. Pont. Max. jussu reformato.' And yet Dom Molitor is obliged to recognise, what indeed the title of his book ('Die Nachtridentinische Choral-reform') implies, that the Medicea was the outcome of a movement proceeding from the Council of Trent itself in 1562,

in favour of what was then universally regarded as a much-needed reform and purification of Plain-song by the removal of alleged 'barbarisms' and 'corruptions' in its traditional form. Historically the Medicea may be as 'spurious' as Dr. Terry declares it to be, but in the eyes of the musical reformers and church authorities of the 16th century, it was the traditional Plain-song which was regarded as a falsification of the original. And now, after the further investigations of Gevaert and M. Gastoué himself, it can hardly be pretended that Plain-song has not been subject to a good deal of alteration in the course of its history. On the whole, it does not seem much to the credit of those modern Roman authorities to whom Dr. Terry appeals, that they should seek to make Dr. Haberl the scapegoat for the mistakes of their own predecessors, as for instance, when it is alleged that he misled the Congregation of Rites as to the value and authority of the Medicea by his view as to Palestrina's share in it. It is a strange confession for Roman officialism to excuse its own mistake of 1870 by representing itself as duped by the 'astuteness' of Dr. Haberl and F. Pustet, and this is all that Dr. Terry's case against Dr. Haberl amounts to. Dr. Haberl's great mistake was his excessive reliance on Roman authority, which in his case proved a broken reed.

J. R. MILNE.

Smallburgh, Norwich.

(1.) My point was the faulty scholarship of Dr. Haberl. Your correspondent answers me with epithets in lieu of argument. Nowhere does he deal with the essential fact that not only did Haberl assert the claims of a spurious text against every other scholar in Europe, but that the machinery of the Cæcilienverein was used to burke every inquiry into the claims of that text (*witness the successful breaking up of the Arrezzo Congress: a gathering of earnest scholars with no publisher behind them, and no commercial axe to grind*).

(2.) Your correspondent's letter (save on two points) is a *réchauffé* of the correspondence in *The Tablet*. My replies are on record, and I refer him to that newspaper.

(3.) Of the two points above named, (a) I never claimed technical knowledge for Alfieri; I merely noted that he failed to inspire Romans with any zeal for Plainsong. (b.) I do not propose discussing your correspondent's strictures on the Roman Curia,—not because there is no answer, but because it raises sectarian issues unsuited to a musical journal. But it may be said that as regards our own domestic affairs, we poor Papists may fairly be presumed to have fuller knowledge than outsiders. Consequently I can assure Mr. Milne that his deductions (*e.g.*, that S.C.R. made a scapegoat of Haberl, &c.) are not in accordance with the facts.

R. R. TERRY.

PRESENTATION TO MR. J. S. SHEDLOCK.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your interesting account of the presentation made to Mr. J. S. Shedlock by his colleagues of the musical Press, you mentioned the names of Mr. Robin Legge and myself as 'prime movers.' May I add that Mr. Francis E. Barrett (*Morning Post*) was equally concerned in the conspiracy, and that he took a large share in the necessary secretarial work.—I am, Sir, &c.,

H. C. COLLES.

Mr. Robert D. Steedman, of 44A, Blackett Street, Newcastle-on-Tyne, writes to ask the name of the author who wrote 'Musical recollections of the last half century.' (Two vols., published by Tinsley Bros. in 1872.)

The Musicians' Company's 'Andrew Carnegie' Open Scholarship of the value of £23 per annum, providing a complete musical education at the Guildhall School of Music, will be competed for during the months of June or July next. Candidates may be of either sex, but must be British born, and under eighteen years of age. The Scholarship will extend over a period of at least three years. Forms of entry can be obtained from the secretary, Guildhall School of Music, Victoria Embankment, E.C.

Obituary.

We regret to announce the following deaths:

JOHN F. RUNCIMAN, who died in London, on April 11, was the author of several books, but was best known as the musical critic of the *Saturday Review*, which post he held until his death. He was also the editor of *The Chord*, and the correspondent of several American papers. He wrote a life of Purcell and a study of Wagner for 'The Musician's Library,' of which he was editor, but his most widely-read book was 'Old Scores and New Readings,' which is a collection of articles contributed to the *Saturday Review*. It is a complete expression of his personality. The chief characteristic of his criticism was its severity. He was a musician of wide culture and eclectic tastes; but his dislike of what he called the 'academic school' of native composers was almost an obsession, and more than once brought him into conflict with the law of libel. Closely connected with this trend of ideas—in fact its complement—was a complete inability to see any good in Brahms. He had a tendency to express unbounded admiration for music which was not known in this country, and then to demolish it when it became familiar. He undoubtedly, however, did good service in helping to destroy some of the conventions which hampered the growth of native music in the last years of last century, and his critical violence was the result of an entirely honest detestation of shams and affectation, which was his heritage from his sturdy north country ancestry. He was the master of a vigorous and picturesque style which attracted many who had no special interest in music, and made many musicians forget how little they agreed with his judgments. He also wrote a good deal of literary criticism in the *Saturday Review*.

LADY CLARINA THALIA (NATALIA) MACFARREN, at Bakewell, on April 9. She was the widow of Sir George Macfarren, who died in 1887. She was born at Lübeck in 1827. As a child she was brought up in New York, and later she entered the R.A.M., London. Here she worked under George Macfarren, whose wife she became. She appeared as an operatic singer (contralto) in New York, and sometimes in her husband's operas performed in this country. She acquired a considerable reputation as a teacher of singing, and her linguistic attainments made her sought after for translations of songs and operas which are to this day much used.

Mrs. CHARLOTTE MILLIGAN FOX, on March 26. This gifted lady was the daughter of Mr. Seaton F. Milligan, M.R.I.A., and she was a most enthusiastic amateur, especially in connection with Irish music. She founded the Irish Folk-Song Society in 1904, and laboured for it incessantly till her death. As a composer and arranger of Irish airs she was very successful, and she was a familiar figure at the meetings of the Irish Literary Society in London. In 1911 she published 'Annals of the Irish Harpers' (Smith, Elder & Co.), a delightful volume. Born at Omagh, co. Tyrone, in 1860, she was educated in Belfast, and, in 1886, married Dr. Fox of London, where she lived for the past thirty years. She bequeathed all the *Bunting MSS.* to Belfast University. A pathetic sequel to her death occurred on April 6, when her father, Mr. Seaton F. Milligan, passed away after a brief illness at Bangor, co. Down.

MISS ELLEN DAY, on April 12. She was born in London on March 3, 1828, and made her first public appearance as a pianist eight years later at one of the Lenten concerts given at Drury Lane Theatre, when she played Czerny's Grand Fantasia. Her organ career began with some lessons from James Coward, then organist of the Crystal Palace. In 1864 she was appointed to St. Matthew's, Westminster, and in 1882 to Christ Church, Westminster. She played her last service in October, 1910. A portrait of Miss Day, with a lengthy notice of her career, appeared in the *Musical Times* for March, 1909.

HENRY PIGGOTT, on March 29, at Alton, Hants, at the age of seventy-seven. In his early days he was a pupil of S. S. Wesley, at Winchester. He had been organist and choirmaster of All Saints', Alton, since its consecration in

1874, and played the services as usual on the Sunday preceding his death. He was very well known in the district as a music-teacher, and his activities outside his professional work were manifold. He held the degree of Mus. Bacc. of Cambridge.

FREDERICK JAMESON. Born in London (Dennett Hill), 1839; died at Saxonbury Lodge, Frant, Sussex, March 26, 1916, aged seventy-seven. He was educated at Leatherhead, and afterwards went to Germany to study the language. His father destined him for a City career, but one year sufficed to show that business pursuits had no claim upon him. He was then articled to a well-known architect, and practised his profession until 1890, when he retired for reasons of health. His supreme interest centred in music, and he was undoubtedly one of the most accomplished amateur musicians of his time. He translated the whole of Wagner's operas into English, and as a champion of this composer's music—when such was needed—his

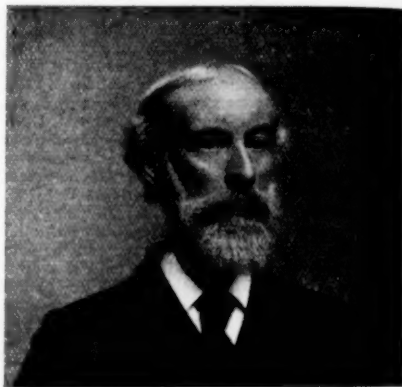


Photo by Lankester, Tunbridge Wells.

judgment was always well-balanced. Jameson attended every Festival at Bayreuth for over a quarter of a century, and there was very little he did not know about the music, stage-directions, and the special orchestral arrangements. His literary work, 'Art's Enigma' (John Lane, 1911), is an important and skilful treatment of a difficult subject of special interest to musicians. With reference to the book, the author wrote: 'I am always hopeful that what I tried to say will be seen by musicians rather than by others, because I think that they are more conscious of the mystery in which art is wrapped. The true musician knows that no words can really account for the effect of music on music-lovers, that all the attempts to express its meaning in words are simple "bosh," and yet he knows that what affects him is not only sensuous sound.'

FREDERICK RUTLAND, who died at Cowes, on April 2, aged sixty-five, was well known in musical circles in Hampshire and the Isle of Wight. He was formerly organist at Queen Victoria's private chapel at Osborne, where his orchestra often played; and he was conductor of the Northwood Choral Society. For forty-four years he was organist and director of music at Holy Trinity Church, Cowes.

WALTER VAN NOORDEN, on April 14, at Halifax, aged fifty. He was a pupil at the Guildhall School, and displayed his ability with the baton at that early period by acting as deputy conductor to Mr. Weist Hill. For the past fourteen years he successfully managed and conducted the Carl Rosa Opera Company.

MAURICE FARKOA, in New York, in March, in his forty-seventh year. He was born at Smyrna. He gained great repute as a humorous singer. In 'An Artist's Model,' and 'The Nightbirds' ('The Merry Countess'), he was a great success. He had more piquancy of style than beauty of voice.

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ROYAL CHORAL SOCIETY.

A performance of 'Hiawatha' at the Royal Albert Hall, on April 1, drew an enormous audience. The choir was in fair form, notwithstanding the strain of the times. The soloists were Miss Mary Leighton, Mr. Ben Davies, and Mr. Herbert Brown. Sir Frederick Bridge conducted.

ROYAL COLLEGE OF MUSIC.

At the students' concert given on March 28, Miss Doris Fell played Brahms's B flat Pianoforte Concerto in a promising fashion. Elgar's 'Introduction and Allegro for Strings' was also played. The following awards were made at the conclusion of the Easter term: Council Exhibitions—Dorothea Christison, violin; Dorothy T. Davies, pianoforte; Naomi English, violin; Sophia M. Rowlands, singing. The George Carter Scholarship—James E. Wallace (for one year).

TRINITY COLLEGE OF MUSIC.

A students' concert given at Queen's Hall, on April 4, brought forward Miss Bessie Rawlins, a promising young violinist, and Miss Doris Drewery, an equally promising pianist, who performed Cowen's Concertstück. Other items performed exemplified the soundness of the teaching given at this institution. The orchestra, under Mr. Sachse, played very efficiently. The annual presentation of prizes took place at Steinway Hall on April 14. The year's operations were shown to be very successful.

QUEEN'S HALL ORCHESTRA.

On March 25 M. Sapellnikov played Liszt's Pianoforte Concertos (in E flat and A), a remarkable feat for one concert. Elgar's Introduction and Allegro for strings was finely played. Tchaikovsky's fourth Symphony and Mozart's 'Magic flute' Overture were other items. Sir Henry Wood conducted. At the final concert of the series, given on April 8, there were no novelties. The 'Pathetic,' and a 'Brandenburg' Concerto were items. Mr. Arthur Rubinstein was to have appeared, but he was detained in Spain. Mr. William Murdoch, who is surely one of the most artistic pianists in our midst, played the solo part in Beethoven's E flat Concerto. Sir Henry Wood conducted on both occasions. This orchestra has given no fewer than 115 concerts during the last twelve months.

LONDON SYMPHONY ORCHESTRA.

On April 3, Elgar's 'Cockaigne' Overture opened the concert, and was followed by the Vinze Song-Cycle by Grieg, which was sung in fine style by Mr. Frank Mullings. A 'draw' was the performance of Chopin's F minor Concerto by Pachmann, who played up to his great reputation. But the most important music performed was César Franck's noble D minor Symphony. Sir Thomas Beecham conducted.

London Concerts.

The third and last of Mr. Dunhill's chamber concerts was given on March 21. Sir Hubert Parry's Trio in E minor, Mr. Dunhill's Sonata in D minor for pianoforte and violin, and three Negro melodies set as trios by Coleridge-Taylor were given. A theme with variations for violin and pianoforte by Nicholas C. Gatty was a novelty. It is a musically work that certainly should be heard again. Miss Clara Butterworth sang.

Miss Gertrude Peppercorn gave a pianoforte recital on March 21. Her programme was admirably varied and always well performed.

The All-British Concerts run by Mr. de Lara have maintained activity in a good cause. A Sonata in D minor for pianoforte and violin by Coleridge-Taylor was played on March 23. It had rested for seventeen years, and deserved revival.

At the final concert of the season given by the London String Quartet on March 24, Sir Charles Stanford's very attractive Quartet in D minor, Beethoven's Op. 18, No. 2, in G, and Brahms's Pianoforte Quintet, were performed. This very able party, which is led by one of our finest violinists, Mr. Sammons, has earned the gratitude of quartet-lovers by its fine performances and support of British composers.

Mr. Themos Amourgian, a Greek baritone, gave a concert on March 25. He has a good voice, and displays vitality. He was assisted by some excellent artists.

Miss Kate Campion, an Australian, gave a concert on March 25. She possesses an excellent soprano voice, and sings with considerable expression.

Mr. Mark Hambourg continues to attract large audiences. He is one of the most popular pianists of the day.

The Oriana Madrigal Society gave one of its unique concerts at Æolian Hall on April 11. The programme was full of fine things, and nearly all of them British. The choir exhibited its expert training in unaccompanied choral songs both old and new. Mr. W. G. Whittaker's arrangements of Northumbrian airs deserve mention. A delightful feature was the playing of Handel's Trio for oboe, violin, violoncello, and cembalo, in which the Chaplin Trio party was assisted by Miss Leila Ball (oboe). The Trio also contributed other welcome items, and Miss Nellie Chaplin played some old English music on the harpsichord. Mr. Charles Kennedy Scott conducted. There was a large audience.

Suburban Concerts.

At the concert given by the Wimbledon '1914' Choral Society, on March 21, a new setting of 'By the waters of Babylon,' composed by Dr. G. Coleman Young, was produced.

'St. Paul' was performed by the Walton Philharmonic Society on March 23. Mr. Albert Orton conducted.

The Mansfield House Choral Society, Canning Town, performed the 'May Queen' on March 25. Mr. Ernest Coward conducted.

The Hither Green Choral and Orchestral Society performed 'Hiawatha' (complete) at Goldsmiths' College Hall on April 8. The soloists were Miss Lilian Dillingham, Mr. Alfred Heather, and Mr. Charles Tree. Mr. Ernest Dumayne conducted.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic Society's season (its forty-second) was brought to a close by a miscellaneous concert on March 24. The first part was filled by Mendelssohn's 'Walgurgis Night,' which had not been performed for a long time at Belfast, and was therefore new to many of the audience. The solos were sung by Miss Cecilia Kemp, Mr. Frank Mullings, and Mr. Norman Allin. Both choir and orchestra had been carefully prepared, and the work had an efficient interpretation under Mr. Godfrey Brown.

In the second part Miss Kemp sang songs by Debussy and Tchaikovsky, while Mr. Mullings contributed items from Weber and Mr. Allin from Handel. The choir and orchestra was successful in Elgar's 'Spanish Serenade' and the Epilogue from 'Caractacus.' The main work of the orchestra was Tchaikovsky's 'Pathetic' Symphony, from which, however, the Adagio lamentoso was omitted.

On the following day the Belfast Ladies' Orchestra (which has become a valuable *pépinière* for the Philharmonic, and now supplies many excellent string players to its Orchestra) gave its annual concert under the baton of Mr. Godfrey Brown, assisted by many players from the Philharmonic Orchestra and other sources. The programme was very

well chosen, and comprised for the orchestra Beethoven's 'Egmont' Overture, Glazounov's 'Carnival' Overture, the Scherzo from Tchaikovsky's Symphony No. 4, a movement (third) from Rimsky-Korsakov's Symphonic Suite 'Antar,' and the Prelude to Act 3 of 'Lohengrin.'

Miss Jane Strachan, a local amateur endowed with a charming voice and style, sang Bishop's 'Lo! here the gentle lark' (with flute obbligato by Mr. Vincent Needham), and songs by S. Liddle. Mr. Webster Millar sang songs by Bizet and Roger Quilter. A very gifted young violinist, Mr. Horace Ayckbourn, played portions of Mendelssohn's E minor Concerto, accompanied by the orchestra.

These two concerts formed a brilliant close to a season which, considering the difficulties of the times, may be regarded as a very successful one.

BIRMINGHAM.

An interesting concert of a unique character was given at the Grosvenor Room, Grand Hotel, on March 16, consisting of a vocal and instrumental recital, the executive being Miss Irene Lemon (who distinguished herself at the last two Glastonbury Festivals in Rutland Boughton's 'The Immortal Hour' and the Christmas play 'Bethlehem') and Mr. Arthur Jordan (vocalists), Miss Gertrude Fuller (violin), and Mr. Clarence Raybould (pianoforte). There was much work for Mr. Raybould to do both as accompanist and solo pianist, his most conspicuous undertaking being a magnificent interpretation on the keyboard instrument of the closing scene from Wagner's 'Götterdämmerung,' the vocal part being given by Miss Irene Lemon with dramatic intensity. Miss Lemon also sang three songs by George Butterworth and two songs by Clarence Raybould. Mr. Arthur Jordan was heard in four songs by Dunhill, and in three songs from Rutland Boughton's 'The Immortal Hour,' superbly accompanied by the composer. Of this triad of songs, 'Faery Song' is a veritable gem. Mr. Clarence Raybould's pianoforte solos included Medtner's 'A Novel,' Op. 17, No. 3, and Granados's characteristic Goyesca No. 3, 'El Fandango de Candil.' He also took part in a Sonata for violin and pianoforte, Op. 21, by Medtner, with Miss Gertrude Fuller as coadjutor. Miss Fuller also gave a performance of a Violin Sonata by Thomas Vincent.

A two-pianoforte recital was given at Queen's College on March 15 by Miss Winifred Taylor and Miss Winifred Brown, a rare event, although there is plenty of music written for two pianofortes, four hands, which one would like to hear. Mr. Oscar Pollack was the first to introduce duets for two pianofortes at his annual concerts some years ago, in which he was assisted by the best pianists in Birmingham. The selection given by the Misses Taylor and Brown included a Sonata and Fugue by Mozart, a captivating Suite by Arensky, comprising a Romance, Valse, and Polonaise, and finally Chopin's brilliant Rondo in C major. The performers were well matched, imparting to their playing unanimity, even tone-balance, and precision. Miss Joan Willis, a gifted lady violoncellist, a pupil of Willy Lehmann and Hugo Becker, contributed a number of solos interpreted with great skill. The vocalist was Mr. John Goss, a new local baritone, the possessor of a voice of considerable power and of a telling timbre. His singing showed temperament.

The last concert of the season given by the Birmingham Symphony Orchestra took place in the Town Hall on March 11, conducted as usual by Mr. Julian Clifford. The programme was of a strictly popular character, the only quasi-novelty being Litolf's descriptive Overture, 'Robespierre.' Mr. Clifford realised some good performances which thoroughly satisfied the large audience present. A feature of the concert was Miss Marjorie Sotham's excellent interpretation of Grieg's Pianoforte Concerto. The Hon. Mrs. Julian Clifford and Mr. Arthur Jordan sang.

The New Philharmonic Society gave an orchestral concert in the Town Hall under the conductorship of Mr. H. M. Stevenson (jun.). An ambitious programme for a new organization was provided, consisting of Tchaikovsky's 'Pathetic Symphony,' the 'Casse Noisette' Suite, Moussorgsky's 'Gopak,' and the 'Overture 1812.' Mr. Stevenson is an energetic and painstaking conductor, and it is only just to say that the performance of these items, if not wholly satisfactory, at least revealed earnest endeavour. The solo pianist was Miss Winifred Taylor, and the vocalists were Madame Parkes-Darby and Mr. Alfred D. Butler.

The third and last Hallé Orchestra Concert was given in the Town Hall on March 22, conducted by Sir Thomas Beecham. The programme included César Franck's Symphonic-poem, 'Le Chasseur Maudit'; Wagner's Overture and the voluptuous new 'Venusberg' music to 'Tannhäuser'; Delius's 'Sea-Drift' poem for baritone solo, chorus, and orchestra; Stravinsky's Suite from the Ballet, 'L'Oiseau de Feu'; Fenney's Tone-poem 'Dawn,' Op. 16; and Chabrier's Rhapsody, 'España.' The very trying baritone solo in 'Sea-Drift' was given by Mr. Powell Edwards, and the choir, specially trained for this occasion by Mr. Appleby Matthews, sang efficiently.

The last Birmingham Chamber Concerts Society's concert was given on March 29, the executive again being the Catterall String Quartet, which gave a superb reading of Mozart's Quartet in D minor, and Beethoven's Quartet in C minor, Op. 131. Mr. J. C. Hock played with ability Bach's unaccompanied Violoncello Suite No. 5, in C minor.

The Birmingham Festival Choral Society's last concert of the current series was given in the Town Hall on March 30, under Dr. Sinclair. The principal feature was the revival of Dr. Walford Davies's 'Everyman,' first heard at the Leeds Festival in 1904, and the year following in Birmingham for the first time. Dr. Sinclair is to be complimented on a fine performance. The solo work of Miss Mabel Manson, Miss Phyllis Lett, Mr. F. J. Webster, and Mr. Thorpe Bates added distinction to the performance. The Cantata was followed by Wesley's eight-part Motet, 'In Exitu Israel,' and Sir Edward Elgar's 'Carillon,' the poem being recited by Miss Phyllis Lett. The organist was Mr. C. W. Perkins.

The Birmingham Choral Union, on April 1, gave an impressive and quite excellent performance of Coleridge-Taylor's 'Hiawatha' Trilogy, under Mr. Richard Wassell's conductorship. The vocalists were Miss Marie Rowe, Mr. Sidney Halliley, and Mr. W. H. Firth. Mr. C. W. Perkins was the organist.

Madame Clara Butt's concert in the Town Hall on March 28 was given under trying conditions. Notwithstanding the great blizzard, there was a fairly large audience. The Birmingham Choral and Orchestral Association's last concert of the season was given at the Town Hall on April 8, and comprised a selection from 'Judas Maccabæus,' and a miscellaneous programme under Mr. Joseph H. Adams's conductorship. The principal artists were Madame Aston, Mr. Walter Otter, and Mr. Harry Horner.

BOURNEMOUTH.

The Symphony Concerts of the last four weeks have not depended for their attractiveness upon important novelties, although one or two newly-tried compositions have met with approval. The backbone of these concerts, in the main, has consisted of proven works whose merits never fail to attract. Take, for instance, the following summary of the most interesting works among those recently revived, and it will readily be seen that all tastes have been carefully considered:—Overture, 'The Pierrot of the Minute' (Bantock); Introduction to Act 3, 'Lohengrin' (Wagner); Marche Joyeuse (Chabrier); Overture to 'Manfred' (Schumann); 'Thalassa' Symphony (Somervell); Overture, 'The Little Minister' (Mackenzie); Symphony in B minor (Borodin); and the Fantasia, 'Une Nuit sur le Mont Chauve' (Moussorgsky). On April 6 Mr. G. O'Connor-Morris conducted the first performance of his 'Four Irish Sketches,' which contain much pleasant music; and a week later there came Mr. Hamilton Harty, who conducted his new 'Irish' Symphony, a rather unequal work, and not a particularly vital one, but rising at some moments to a high level of imaginative power.

The soloists have been Miss Norah Blamey, a versatile artist who undertook the task of interpreting Schumann's Pianoforte Concerto, the performance, though somewhat deficient in breadth and power, affording pleasure by reason of its expressiveness; Miss Constance Izard, who impressed us as a most sympathetic and intelligent artist by her expert playing of Mozart's Violin Concerto in D; Miss Craigie Ross, one of Bournemouth's foremost pianists, whose interpretation of an effective Concertstück by the Russian composer Goedicke was marked by all those qualities of resourcefulness and musicianly feeling which we associate with this performer. Miss Ross also played a group of solos, including a singularly striking Prelude by Dalhousie Young, in a very

skilful manner. The Sterndale Bennett Centenary was honourably celebrated on April 13, when, in addition to a revival of this gentle composer's fanciful and shapely 'Wood-nymphs' Overture, Mr. Sidney Vantyn played the F minor Pianoforte Concerto—which contains the fragrant Barcarole movement—with a delightfully liquid touch and a full appreciation of the music's placid charm.

Space being limited, it is impossible to deal in any detail with the 'Monday Specials' or the various miscellaneous concerts. At the former series Mr. Dan Godfrey has furnished us with some excellent fare in the shape of Wagner-Liszt, French (two) and British programmes—Mr. Rutland Boughton's share in the last-named was a noteworthy feature. The remaining events have included visits from Mr. Vladimir Rosing, a very clever singer, Madame Clara Butt, Mr. Mark Hambourg, and Miss Isolda Menges (assisted by Mr. Gordon Cleather and Mr. Hamilton Harty). Also, Miss Marjory Dorning, an exceptionally gifted violinist who has recently come to reside in Bournemouth, gave a delightful concert, the uniform excellence of the music in the programme being a notable factor. Lastly, allusion must be made to the Municipal Orchestra's Benefit Concert on April 12—an annual affair which is always patronised as much for its customary musical interest as for the opportunity it provides for signifying approval in a practical manner of the splendid and continuously sustained work accomplished by this unique body of instrumentalists.

BRISTOL.

Mr. Hubert W. Hunt, organist of Bristol Cathedral, was the last pupil of Sir George J. Elvey, and on March 27, the centenary of the birth of the organist of St. George's Chapel, Windsor, the music for the Cathedral services was entirely from his works. In the evening, at the recital in the church of St. Mary Redcliffe, after a varied programme by Mr. R. T. Morgan, organist of the church, Mr. Hunt played a group of Elvey's pieces, including one in manuscript which Sir George had given to him.

On March 29 there was an interesting concert at the Royal West of England Academy, Mrs. E. T. Daniell and Miss Dorothea Daniell being the vocalists, and Mrs. Newman Neild (pianoforte), Mrs. Fitzherbert (violin), and Miss Gladys Home (viola). In addition to some familiar productions, Gabriel Pierné's Sonata in D minor for pianoforte and violin was played for the first time at Bristol, and was appreciated.

The Clifton Quintet, at its final concert for the season, on April 3, gave an all-British programme. The works performed were John B. McEwen's Quartet in A, known as the 'Biscay'; York Bowen's Suite in D minor, for pianoforte and violin, by Messrs. Herbert Parsons and Edgar Hawke; pianoforte solos by Mr. Parsons; and James Friskin's Phantasy, in F minor, for pianoforte and strings. There was a large attendance, and the performance afforded much gratification.

Bristol New Philharmonic Society gave a fine concert at the Victoria Rooms, on April 5, under the direction of Mr. Arnold Barter. The principal vocalists were Miss Carrie Tubb and Mr. Robert Radford, and Mr. T. H. Morrison was leader. The chief works were Sir Hubert Parry's 'Voces Clamantium' and Hamilton Harty's 'The Mystic Trumpeter,' which were effectively interpreted. Mr. Frank Merrick, the Manchester professor, was present. He is a native of Bristol. A Nocturne of his for orchestra had its first performance on this occasion. It was received with much applause.

On April 10, at the St. Mary Redcliffe recital, Mr. R. T. Morgan, the organist, played some movements by Sterndale Bennett. On April 13 all the music at the services of Bristol Cathedral was by this composer.

CAMBRIDGE.

On March 1, Pachmann and Ysäye paid a visit to Cambridge and gave a concert at the Guildhall. There was a very large audience, and the performers were enthusiastically received. Pachmann played a series of short Chopin pieces, and as he was recalled many times he had to play several encores. Ysäye's pieces, with the exception of a Veracini Sonata, were chosen with a view to exhibit technique, and though they delighted a certain section of the audience they

naturally proved less interesting to the many musicians present.

The second Concert for Young People of the present series was given in the Guildhall on March 4, and Mr. Dent as usual explained the various items that were performed. A small orchestra under Dr. Rootham played Concertos by Corelli for strings and continuo, and by Mozart, with Miss Wallis as solo violinist. Mr. Archer-Hind sang several songs by Purcell.

The programme of the University Musical Society for the Easter Term has been recast. In May the London Quartet will give a chamber concert, and will play Quartets by Brahms in A minor, Ravel in F major, and Haydn in D major. The orchestral and choral programme for the June concert will be the C major ('Jupiter') Symphony of Mozart; 'Suite l'Arlesienne' (No. 1), Bizet; Violoncello Concerto (Mr. Howard Bliss), Dvorák; and some unaccompanied choral items, including the five Folk-songs arranged by Vaughan Williams which were given last term.

DEVON AND CORNWALL.

BARNSTAPLE.

The attainment of his jubilee by Dr. H. J. Edwards as organist and choirmaster of Barnstaple Parish Church calls for special remark. His predecessor, C. Huxtable, held office for fifty-seven years, and James Pixell (appointed 1756) before him for fifty-eight years, so that a period of 160 years has been covered by three organists. Dr. Edwards is a musician who commands respect for his solid work in many directions. He took the organ regularly in 1866, though he played it occasionally before then. He was at the time twelve years of age, and in the same year he officiated as organist to the North Devon Choral Union. In his youthful days he had with him his father, Mr. John Edwards, who was choirmaster for over fifty years, and to whose memory a brass lectern was erected in 1895; and he has served seven vicars. The organ was given in 1756 by George Amyand, a friend of Handel, and the firm of Crang & Hanlock (connected with the Foundling) were the builders; Crang is a Devonshire name, and J. Crang, of the firm, was born near Barnstaple. It was erected at the west end, and when Dr. Edwards came into office, the choir (mixed) sang in the gallery. The service was then remarkably musical, for evensong began with an anthem, and Tate and Brady Psalms were used. In 1872 the organ and choir were removed to the east end, and the service now is one in which dignity, reverence, and sincerity are expressed by a choir of men and boys whom it is a pleasure to hear.

TORQUAY.

Torquay Municipal Pavilion has been the scene of many interesting events. Melsa played the Tchaikovsky Concerto for violin with the Municipal Orchestra on March 18, and the Mozart Concerto in D was admirably played on March 23, with Miss Daisy Kennedy as soloist. On the latter occasion the Orchestra performed the Symphony No. 1 of Beethoven, and Svendsen's episode, 'Carnaval de Paris.' On March 30 the Symphony played was that of Brahms, in F, and the Russian 'cellist, M. Fedor Otscharkov, played the Saint-Saëns Concerto with the band. César Franck's Symphony in D minor was given on April 5, when also Mr. Edgar Heap collaborated with the Orchestra in Schumann's Pianoforte Concerto. On April 10, the management tried an experiment in giving a free concert to which the public were admitted to all parts without charge. The Orchestra played many popular numbers, and an entertainer contributed; but though many fresh faces were to be seen among the audience, the Pavilion was not filled.

PLYMOUTH, ETC.

Sherwell Church Choir, at Plymouth, on March 29, sang with excellent effect pieces by Rossini, Martin, and Lee Williams, and Mr. A. C. Faull, organist and choirmaster, included in a short recital Coleridge-Taylor's Impromptu in A minor and some familiar pieces. A lecture, with elaborate illustrations, on Russian music, given by Mr. D. Parkes on March 22, drew a crowded audience. The chief performers were the Ebenezer Choir, and in the long and varied programme Glinka, Rachmaninov, Kalinnikov, Stutzmann, Borodin, Rubinstein, Dubaque, Moussorgsky, Gurilier, Tchaikovsky, Arensky, Wieniawski,

Liadov, Glazounov, Rebikov, and Scriabin were represented. Mr. Parkes gave a recital to 'open' an organ in St. Levan Wesleyan Church on March 29.

CORNWALL.

Camborne Women's Choir (Mr. E. Luke) took the principal part in a concert given on March 23 in aid of Truro Auxiliary R.N. Hospital. The blend of tone of the choir and its powers of expression made the singing enjoyable. At Bugle, on April 3, Mr. H. C. Tonking, at an organ recital on behalf of Red Cross Funds, included Elgar's 'Carillon.' An orchestral concert at Camborne, on April 6 (Miss Carling leading), in aid of the Belgians, was conducted by Mr. H. V. Pearce, with solo performances from Miss Marjory Holden (violin), M. Debever (cello), Mr. Godfrey Uren (pianoforte), and vocalists.

Penryn United Methodist Choir was conducted by Mr. Thomas Webber, on April 6, in a programme of solos, duets, quartets, and anthems. Trelawny Male Choir (Mr. M. Clemens) sang part-songs at Stithian's on the same date. A juvenile choir at Mousehole creditably sang the Cantata, 'From Bethlehem to Olivet,' on April 9. The singers were trained by Miss M. B. Cotton.

GLASGOW.

The very large audience at the Spring concert of the Glasgow Orpheus Choir (Mr. H. S. Robertson, conductor), on March 28, provided another proof of the popularity of the Choir as the premier exponent of unaccompanied part-singing in the city. The programme, which embraced choral numbers in various styles, was interpreted with a finish and intelligence worthy of the highest praise. Among the outstanding items were Elgar's 'Angelus,' Coleridge-Taylor's 'Dead in the Sierras,' Morley's 'Fire, fire, my heart,' and Granville Bantock's 'Evening has lost her throne.' The fine performances of Miss Jenny Taggart as solo vocalist and M. Benno Moiseiwitsch as solo pianist completed a most enjoyable evening's music. Mr. Wilfrid Senior did excellent work as pianoforte accompanist, and a special word of praise is due to Mr. Robertson, the conductor, for his helpful and informative annotations of the programme. In the Glasgow Socialist Glee Party (Mr. A. W. M. Robertson, conductor), whose concert took place on March 30, we have a choir and conductor 'discovered' through the medium of the competitive festival movement. The possibilities of this young choir are great, and the conductor seems to possess genuine interpretative powers and skill in choir training. The programme, selected with fine taste, included Parry's 'Come, pretty wag, and sing,' an excerpt from the first Act of 'Parsifal,' and numbers by Edgar L. Bainton, Rutland Boughton, and Elgar. The choral interpretations, although not free from minor faults, were highly promising.

What may be termed a 'Messiah' Festival was given by the Motherwell Y.M.I. Musical Association under Mr. A. Ramsay Calder on April 11, 12, 13. A feature of the performances was the singing of an uncommonly fine quartet of solo vocalists,—Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. Gervase Elwes, and Mr. Robert Radford. Mr. Herbert Walton did capital work as organ-accompanist, and the patriotic fund for which the Festival was organized will benefit to the extent of over £800.

The Orpheus Club, under Mr. Hutton Malcolm, gave a week's performances of 'The Mikado,' the proceeds also being devoted to charitable purposes. The Bach Choir and the University Choral Society have both been compelled to cancel their Spring concerts previously announced.

An exceedingly lucid and carefully-prepared lecture on 'The Chant: Gregorian to Anglican—a Plea for the Ancient Rhythm,' was given by Mr. J. K. Findlay at an 'open' meeting of the Incorporated Society of Musicians on April 15, and on April 17 Mr. Robert Turnbull, the able musical critic of the *Glasgow Herald*, lectured on 'Old Musical Glasgow,' with vocal and instrumental selections from the Glasgow Musical Festival of 1821, the occasion being an 'open' meeting of the Old Glasgow Club.

On March 20, at Wryardy, and again on March 23, at Limerick, Dr. W. H. Grattan Flood lectured on 'The Songs of the Allies,' the illustrations being provided by Miss Joan Burke.

LIVERPOOL.

The Philharmonic Society terminated what has been musically a successful season by its twelfth concert, which Sir Henry Wood conducted, on March 21. Borodin's second Symphony, in B minor, had a welcome rehearsing, for it is a work which retains a sense of classical form with modern feeling conveyed in an orchestral colouring occasionally barbaric in hue. Dr. Ethel Smyth's Prelude 'On the Cliffs of Cornwall' fully entitles her to the place she has won among native composers of forward tendencies. The programme was otherwise remarkable for a dreary and spun-out performance of the 'Parsifal' Prelude, in which the trombones were the delinquents in a momentary smudge. The 'Good Friday' music went less heavily, but the preludial effect of these two items was depressing. Another piece badly placed at the end of the programme was Enesco's brilliant 'Roumanian Rhapsody.' Madame Marguerite D'Alvarez as a singer is always heard here with acceptance, but one would have preferred another choice than the inevitable contralto air from Saint-Saëns's 'Deliilah.' Her beautiful voice was also shown in the 'Air de Pauline' from Tchaikovsky's 'Pique-Dame.' Two well-chosen choruses from Elgar's 'Coronation Ode' were well sung. In 'Britain, ask of thyself' the male voices of the choir earned a special line of commendation, together with the baritone soloist, Mr. W. H. Cross.

A determined endeavour is to be made to raise a minimum sum of £500 by means of open-air concerts or entertainments to be given all over the city during the 'Roll of Honour' week, which the Lord Mayor has fixed to be held in May. At a recent meeting held in the Town Hall the proposal was discussed and approved, and a working committee appointed. The idea is that at fifty 'positions' a sum of £2 each would at least be contributed by the public on each of the five evenings. A united effort is therefore to be made to organize existing material at hand—in singers, players, dancers, reciters, pierrots, &c.—so that if the arrangements are carried out in the spirit shown at the meeting, the result should surpass expectations. The proceeds are to be devoted to the Lord Mayor's Fund for the benefit of local widows and dependents of soldiers.

Madame Clara Butt's fine singing at the extra Harrison Concert on March 29 will long be remembered. The other performers were Miss Jessie Atwell (pianoforte), Miss Phyllis Hasluck (violin), Mr. Gwynne Davies, and Mr. Tom Kinniburgh, with Mr. Harold Craxton as accompanist.

Among the pleasures of life which the passage of time and the anxieties of war have left us undisturbed are the Gilbert and Sullivan operas, of which the more familiar examples have been played by the principal D'Oyly Carte Company during a fortnight's visit to the Royal Court Theatre, commencing April 10. Messrs. Fred Billington, H. A. Lytton, and Leicester Tunks are as incomparable as ever in their respective rôles, and the excellent company also included Miss Elsie McDermid, Miss Nelly Briercliffe, Miss Phyllis Smith, Miss Bertha Lewis, Mr. Leo Sheffield, and Mr. Dewey Gibson, with a capital chorus and band conducted by Mr. Walter Hann.

The third massed-singing Festival of the children in the elementary schools was successfully held in St. George's Hall on March 29. The choir was composed of 800 boys and girls selected from the 3,000 children who had been rehearsed in the music in seventy schools. Ably conducted by Mr. W. Scott, the singing created a new record in a welcome quality of expression which was added to the accuracy and intelligence shown. A full report appears in the *School Music Review* for May.

Conducted by Mr. Albert Orton, the Walton Philharmonic Society sang Mendelssohn's 'St. Paul' on March 23. The vocal principals were Miss Bessie Lang, Madame Annie Beattie, Mr. Lloyd Moore, and Mr. Charles Leeds. There was a small orchestra led by Mr. J. E. Matthews, with Dr. Stanley Dale at the pianoforte. Mr. Orton's choir from Walton Parish Church sang choral evensong at H.M. Prison at Walton on April 9.

At the fourth and closing chamber concert of the Rodewald Club on March 20, the Brodsky Quartet played Haydn's Quartet in D, Op. 64, No. 5, Tchaikovsky's Quartet in F, Op. 22, and Beethoven's Quartet in B flat, Op. 18, No. 6. At the annual meeting of the Club, held on April 13, Dr. Pollitt as hon.-treasurer announced a balance in hand, and it

was resolved that the usual concerts be held next season; so lovers of the highest form of instrumental music may breathe anew.

Assisted by his choir from St. Mary's Church for the Blind, Dr. A. W. Pollitt gave a lecture on 'Mediaeval Music' to the Liverpool and District Teachers' Association on March 31, and repeated the lecture on the following evening at the Royal Institution before the Historic Society of Lancashire and Cheshire. Dr. Pollitt also lectured to the local Organists and Choirmasters' Association, on April 3, on the 'Attitude of the Organist to Modern Music.'

MANCHESTER AND DISTRICT.

No recent musical season in this city has witnessed such a triumphant artistic finale as the one just closed. If Sir Thomas Beecham has ever been in doubt as to his place in the affections of the Lancashire musical masses, the scenes at the close of the 'Proms.' season would effectually dispel all uncertainty. The writer is one of those who believe that the past season has witnessed the definite passing of the Thursday Hallé audience from the position of supremacy which it has occupied for so many years. It has been obvious that this must happen, despite the efforts of some whose artistic life-work has been bound up with the Thursday parent Society; but in the years to come the Saturday concerts must be the most important, and the announcements of both the managements concerned with Saturday music—the 'Proms.' and the Brand Lane series—bear witness to their recognition of the fact when they state that next winter's arrangements will be on a much more ambitious scale. No sooner has the concert season concluded than opera, in its lighter and in its 'grand' forms, begins. From the middle of March to the early days of June there will have been a long Gilbert and Sullivan season, a week of the Carl Rosa (frequently alluded to in these notes), a month of the Joseph O'Mara Company (whose resources, although on a miniature scale, are of first-rate quality), and from May 9 to June 3, the Beecham Company give thirty-five performances.

The season 1915-16 has ended much more favourably for the prospects of chamber music than was the case in 1914-15, thanks somewhat to the inauguration of the Catterall series under conditions of greater social freedom than can obtain at other concert halls. One is disposed to regard this series as supplementary to the other existing combinations in the city, as they appear to be more powerfully attracted by the newer compositions in chamber form.

Miss Say Ashworth's annual March concert by her several choirs brought its usual exhibition of the riches of our store of beautiful music for children and young girls' voices. Some of the compositions were enhanced in performance by the fine playing of a small orchestra conducted by the young Hallé bassoon-player, Mr. A. Camden.

The Manchester School of Music orchestra, conducted by Mr. Albert J. Cross, on April 8 played Proust's 'King Alfred' Overture, a 'Byzantine' Suite by Louis Ganne, and the accompaniment in Grieg's 'Bergliot' music, the reciter being Miss Una Rashleigh. Instead of the customary operatic production, attention had been given to Holbrooke's ballet-drama 'Pierrot and Pierrette,' which had been arranged by Miss Marya Nowabilska, who herself, as Arlequin, took a prominent part. The students as dancers had an unusual task to discharge. Miss Shawcross and Messrs. Walker and Waters were the chief singers.

The closing concert of the Manchester Vocal Society showed a due regard for the memory of the late Mr. Albert Jarrett, one of its vice-presidents, and in the second half of the programme a few Shakespearean settings were included in honour of the Tercentenary. The association of this choir with Mr. Walter Mudie's Amateur Orchestra throughout the season has probably been mutually stimulating; it has certainly contributed to the enhanced interest of the concerts.

Although the concert season proper has ceased, we are not yet musically starved, for apart from various fugitive concerts the Tuesday Mid-day Concerts arranged for forty minutes' duration by the Committee for Music in War-time have provided uniformly good things. The Manchester Vocal Society, under Mr. Herbert Whittaker, gave a recital on March 21, when Debussy's

'Cold Winter' had a reception quite startling in its warmth. Some of the other selections might have had interest for Mid-Victorians, but not for to-day, and the choir's unequal singing probably reflected this feeling amongst its members. The sisters Truman, from Nottingham, were blizzard-bound on March 28, but are to come on May 16; the Cathedral organist very gallantly improvised an organ recital at five minutes' notice. The College of Music staff and matured students are worthily playing their part in this effort, and Miss Marie Brema, Miss Lucy Pierce, Messrs. John Wells and Alfred Grant, on April 4 and 11, all gave great delight. Enthusiasm ran high after Miss Pierce's playing of the Nocturne for left hand only, by Scriabin. During May the series will be continued by the Cathedral choir, Mr. Edward Isaacs, and the Misses Truman.

NEWCASTLE AND DISTRICT.

On Wednesday, March 29, the Newcastle and Gateshead Choral Union gave Bach's 'St. Matthew' Passion with Miss Dorothy Silk, Miss Effie Martyn, Mr. Joseph Reed, and Mr. Herbert Parker as soloists. The Leeds Symphony Orchestra was the band, and Dr. Coward conducted. Mr. W. G. Whittaker gave the third of his series of Bach concerts on Saturday afternoon, March 25, in the High School. The programme included the Cantata, 'Christ lay in death's dark prison,' 'Come, Redeemer,' and the solo Cantata, 'I will my cross gladly carry.' The eight-part Motet 'The Spirit also helpeth us' was given by the choir, Miss Annie Eckford played the Italian Concerto, and, with Mr. Yeaman Dodds, the Concerto in C minor for two pianofortes. The vocalists were Miss Fleming, Mr. John Vine, and Mr. Ernest J. Potts. The hall was again filled to overflowing, and the series has been remarkably successful. The bass solo Cantata had also been given at a meeting of the Free Church Musicians' Union.

At the monthly meeting of the Northern Section of the I.S.M., Mr. Whittaker read a paper on Bach's Motets, with the following illustrations by the Bach Choir: 'Ah! God in mercy,' eight-part Motets 'The Spirit also helpeth us' and 'Come, Jesu, come.'

On March 21 the London String Quartet gave the concert of the Darlington Chamber Music Society at Polam Hall, giving excellent performances of Beethoven's C minor Quartet, Op. 18, No. 4, McEwen's 'Bagatelles,' and Schumann's Quartet in A minor. On March 22 they visited Bishop Auckland, and played Beethoven's E minor Quartet, some short English pieces, and movements from Tchaikovsky's Quartet in D. On March 23 they appeared at the chamber concert of the Middlesbrough Music Union, playing Quartets by Beethoven (E minor), and Ravel (F). At the two latter concerts, part-songs were sung by the choir, conducted by Dr. Kilburn.

NOTTINGHAM AND DISTRICT.

At a students' concert given at Nottingham University College on March 25, the programme included Parry's 'Lady Radnor's Suite' for strings, and Bendall's Cantata, 'The Lady of Shalott,' and two part-songs by Mr. Bernard Johnson received a hearty reception. Miss Ewen and Miss Ivy Bonnell contributed vocal solos, and an instrumental trio by Gade and a quartet by Haydn were performed.

A pianoforte and vocal recital was given at Newark on April 8 under the auspices of the Incorporated Society of Musicians. Miss Emily Hart, Miss Edith Payne, and Mr. J. Quayle Killey sang in a most artistic manner, and Miss Muriel Hunt's pianoforte solos were keenly appreciated.

At the Albert Hall organ recital on April 2 Mr. Richard Walthew played his own Concerto in E flat in conjunction with Mr. Bernard Johnson. The work and the performance were enjoyed, as was the visitor's performance of Grieg's 'Holberg Suite.' Mr. Johnson played the Prelude to 'Parsifal.'

On Palm Sunday a new Oratorio, 'Ecce Homo,' from the pen of Mr. Bernard Johnson, was produced at the Albert Hall. The words are a selection from the Passion by the Rev. Gifford Oyston. The singing of the choir, under the direction of the composer, was full of power and instinct with feeling. The accompaniments were played on the organ by Mr. G. T. Pattman, of Glasgow Cathedral.

Messrs. Alfred Heather and Charles Keywood were the soloists. The work was again given at St. Andrew's Church on April 18.

SHEFFIELD AND DISTRICT.

The centenary of the birth in Sheffield of Sir William Sterndale Bennett, on April 13, 1816, was celebrated in the city in a three-fold fashion. At an afternoon chamber concert organized by the Misses Foxon on the anniversary the Pianoforte Trio was played by Miss Minnie Wilson, Mr. Allan Smith, and Mr. Collin Smith, who secured a well-balanced and delicate ensemble of great polish and rhythmic finesse. The Duet for 'Cello and Pianoforte was played by Miss Ethel Cook and Mr. Collin Smith, who combined beautiful tone and suitable energy in well-judged proportion. Miss Margaret Pogson, Miss Helen Guest, and Master Stanley Kaye played pianoforte solos representing types of the composer's style, and Miss Parker Machon and Mr. Harry Skerritt sang groups of songs.

In the Firth Hall of Sheffield University Dr. Coward delivered in the evening a lecture on the composer's life and works. It was mainly biographical, but at the end the lecturer gave an estimate of Bennett's music, and declared that it would grow increasingly popular and would be accepted because of its good and lasting qualities. A concert followed, consisting mostly of the works heard in the afternoon, supplemented by the song 'Tis jolly to hunt' and the trio 'The hawthorn in the glade' from 'The May Queen.' The performers were Mr. R. Sterndale Bennett, grandson of the composer (who played 'The Lake,' 'The Fountain,' and the Toccata with charming grace of style), Miss Eleanor Coward, Messrs. J. Lyett, J. H. Parkes, T. W. Hanforth, A. S. Burrows, and Collin Smith.

The celebrations ended with a fine performance in the Cathedral Church of 'The Woman of Samaria,' conducted by Dr. Coward. The choir of the Cathedral was assisted by a large contingent from the Sheffield Musical Union, a local orchestra was led by Mr. J. H. Parkes, and Mr. T. W. Hanforth was organist. A crowded congregation heard the impressive performance with engrossed interest. The choruses gained in solemnity by the environment and the large number of forces employed. The culminating emotional point of the performance was reached in the exquisitely-sung quartet 'God is a Spirit.' The soloists were Misses Eva Rich, Parker Machon, Clara North, Ena Roberts, and Nellie Chisholm, and Messrs. W. Burrows, W. Nichols, and Robert Charlesworth.

On March 31 the Sheffield Musical Union gave a successful performance of 'Hiawatha,' Dr. Coward conducting. As might be expected from the record of the choir and the opportunities of the work, the choral-singing was the prominent feature of a consistently high-class performance. The choir was at its best in 'The Death of Minnehaha,' where the highest degree of expressiveness was reached. The soloists were Miss Esta d'Argo, Mr. Wilfred Hudson, and Mr. Robert Charlesworth.

The Sheffield Amateur Musical Society's performance of 'King Olaf,' on April 4, was characterised by all the elements which make the concerts of this body so picturesque. The choir emphasised the vivid colouring of Elgar's music, and treated the different sections of the work in strongly contrasted style. 'The Challenge of Thor,' 'The Wraith of Odin,' the 'Thyri' waltz scene, and the part-song, 'As torrents in Summer,' all served to display the versatility of a vigorous and equally-balanced choir, which has never been heard to better advantage. Mr. J. A. Rodgers, who conducted, also directed performances by an excellent orchestra of Borodin's 'Prince Igor' Overture and Mr. Colles's clever arrangement of Purcell's Hornpipe. The soloists were Miss Clytie Hine, Mr. Frank Mullings, and Mr. Robert Charlesworth, all of whom sang with lofty distinction of style and great beauty of voice.

The 'Sophia Adelaide Turle' Musical Scholarship, at Girton College, Cambridge, of the value of £80 *tor. per annum*, tenable for not more than four years, will be offered for competition in 1917. Forms of entry and further particulars may be obtained from the secretary, Miss M. Clover, Coleby, Grange Road, Cambridge.

YORKSHIRE.

LEEDS.

Music at Leeds during April has consisted chiefly of opera supplied by the Carl Rosa Company in the course of a visit extending over a fortnight, during which time no fewer than thirteen operas were produced with a completeness worthy of the Company's best days. Most of the works were very familiar ones, but there were also performances of 'Aida,' 'Mignon,' 'Tannhäuser,' and 'The Magic Flute,' and a novelty to the provinces in Bruneau's 'L'Attaque du Moulin,' which the Company had produced at Glasgow for the first time in English on March 23, and gave twice during their stay at Leeds. Since its performances in 1894 at Covent Garden, little has been heard of this masterly work, though its fine qualities were then generally recognised. It suits the Carl Rosa Company well, and the excellent ensemble which is a tradition with this organization was noteworthy. Mr. Hughes Macklin as the hero, Miss Julia Caroli, who took for the first time the heroine's part, Mr. Winckworth as a most sympathetic representative of the old Miller, and Mr. Frederick Clendon as a perfectly-satisfying German Captain, left little or nothing to be desired, while Miss Christine Oliver's dramatic presentation of Marceline was excellent, but a marked vibrato detracted from the musical effect of her performance. Mr. de la Fuente, who on this visit made his first appearance at Leeds as one of the Company's conductors, showed his thorough efficiency for the task, and deserves much of the credit for a production which was good all round. The Carl Rosa Company certainly deserves very hearty encouragement when it adds such an interesting work to its repertory. The much-regretted death of its able manager, Mr. van Noorden, was the only blot on a successful season.

On March 22 the last of the Leeds Bohemian Chamber Concerts was of even greater interest than usual, and attracted a large and enthusiastic audience. A novelty to the provinces was Chausson's Double Concerto (Op. 21) for pianoforte, solo-violin, and string quartet—a dignified, well-written, and effective work, showing the influence of César Franck so clearly that its composer's own individuality is not easily distinguishable. It was associated with two of the most delightful masterpieces in chamber music—Mozart's String Quintet in C minor, and Brahms's F minor Pianoforte Quintet. Excellent and really sympathetic performances of these works were given by Mr. Herbert Johnson (pianoforte), Mr. Alex. Cohen, Mr. Buckle, Miss Simms, Miss Isobel Pardon, and Mr. Hemingway.

On March 31 Mr. Frederick Dawson gave further proof of his generous interest in the 'Music in War-time' scheme by giving a second recital on behalf of the local fund. He played, in the course of a tremendous programme, Bach's 'Goldberg' Variations, as adapted to a single keyboard by Klindworth (whose edition is dedicated to Mr. Dawson), Schumann's 'Etudes Symphoniques' and Chopin's C sharp minor Scherzo were other notable performances, but throughout Mr. Dawson's playing was of a very high order indeed; never has he played with greater fire and warmth of style, and the enthusiasm he aroused was easily understood. Another event organized on behalf of 'Music in War-time' was a special recital given by Mr. Fricker in the Leeds Town Hall on April 8, when Miss Kathleen Frise Smith played with uncommon brilliance and artistic taste Grieg's Pianoforte Concerto, and movements from a Concerto in D minor by Mozart and Brahms's Concerto in the same key, Mr. Fricker assuming the rôle of orchestra at the organ, with as much success as the very unpleasant tone-quality of that somewhat blatant instrument would allow. He was joined by Mr. H. P. Richardson in Merkel's duet Organ Sonata. On this occasion, as well as at the Bohemian Concert, a collection was made on behalf of the local 'Music in War-time' scheme, which, under a very energetic hon. secretary, Mr. H. Bacon Smith, is doing a good work, having given over forty concerts to soldiers, and about a hundred engagements to professional musicians. On April 11, on behalf of the same cause, Major Corbett-Smith gave a lecture on his experiences in the retreat from Mons, which claims notice here because he included in his programme a recital of Cammaerts's 'Carillon,' with Elgar's music very artistically played on the pianoforte by Mrs. Victor Gamble.

Two Church performances have to be chronicled. On March 27 the 'German Requiem' of Brahms received an interpretation at St. Chad's Church, Headingley, under the conductorship of the organist, Mr. Percy Richardson, which illustrated how thoroughly this great work has been assimilated by choral-singers in this country. With only three rehearsals, he was able to give a performance which seemed effortless, and the points which years ago were regarded as crucial, were sung with an ease that concealed their difficulty. The solo parts were creditably sung by Miss Mary Swailes and Mr. Nathan Whiteley, Mr. Walter Walker was at the organ—a fine instrument which lent itself well to the task—and Mr. Shaw at the kettledrums added materially to the general effect. On April 17 the annual performance of Bach's 'St. Matthew' Passion took place at the Leeds Parish Church, under the direction of Mr. Willoughby Williams, and followed accustomed lines. Mr. Brearley was the Narrator, Mr. Hayle was most admirable in the part of the Saviour, and Miss Ackroyd was the able contralto soloist.

The Leeds New Choral Society, on March 29, gave, in addition to a selection of pieces from 'Elijah,' Bridge's setting of Rudyard Kipling's 'Song of the English.' Mr. H. M. Turton conducted an excellent choral performance, Mr. William Hayle giving an impressive reading of the bass solo, the place of orchestra being supplied by Mr. Fricker at the organ and Mr. H. B. Thornton at the pianoforte.

OTHER TOWNS.

At the city of Wakefield, at a service in the Cathedral, on April 11, Mr. J. N. Hardy, the organist, conducted two works which at the present moment have an obvious significance: Gounod's 'Gallia' and 'De Profundis.' Mr. Hanforth, of Sheffield Cathedral, was the organist, and in addition to his efficient accompaniment, contributed some solos, violin solos by Miss Addy being another feature of the service. On March 29 the Wakefield Choral Society gave the last of its concerts for the season, the programme consisting of part-songs well sung under Mr. P. Bligh's direction, and songs and pianoforte solos,—the latter by Mr. Moiseiwitsch. A performance by the Ilkley Vocal Society, on March 24, of Coleridge-Taylor's 'Hiawatha,' under Mr. A. T. Akeroyd, and one of 'Elijah' by the Armley Choral Society, under Mr. Pickard, also call for mention. On Sunday, April 16, Dr. Bairstow conducted a performance in York Cathedral of Bach's 'St. Matthew' Passion. It was on a thoroughly complete scale. Mr. Herbert Brown was very impressive in his reverent but warmly-felt reading of the Saviour's words, and Mr. Brearley made an admirable Narrator; while the solo parts for women's voices were artistically sung by Miss Elsie Luddaby and Miss Phyllis Lett, whose voices had just the right quality to tell in the spacious church. The choir was quick to respond to Dr. Bairstow's beat; and there was a full orchestra, with Mr. H. Bennett at the organ and Dr. Bullock at the pianoforte. Partial use was made of Franz's version of the score, but his clarinets and brass were wisely discarded.

NEWPORT, SALOP.—A performance of 'Judas Maccabeus' was given by the Newport Choral Society in March, under Mr. James Smart.

ONTARIO.—At a meeting of the Ontario Chapter of the American Guild of Organists, on February 23, Mr. Healey Willan spoke on 'The orchestral use of the organ during church service,' and Mr. Richard Tattersall gave a recital. The following was his excellent programme:—Healey Willan's Prelude and Fugue in C minor, Tchaikovsky's Finale from the 'Pathetic Symphony,' Guilman's Sonata in D minor (No. 1), Horatio Parker's Scherzo (Sonata in E flat), and Widor's Allegro (from the sixth Symphony).

PERTH (WESTERN AUSTRALIA).—Mr. Sydney F. Pick, principal baritone at the Cathedral Church, Perth (late of Glasgow Cathedral), has gained the diploma of Licentiate of the Associated Board, Royal Academy of Music and Royal College of Music, London, being the first male vocalist to obtain this distinction in Western Australia.

SOUTHPORT.—The Orchestral Society conducted by Mr. William Rimmer keeps the banner flying. The orchestra of over sixty performers gave a good programme on March 31, and Mr. Arthur Catterall played the Beethoven Violin Concerto.

WEST TARRING (near Worthing).—'The Woman of Samaria' and 'Rebekah' were performed with orchestra at the Parish Church on April 5, under Mr. W. Birstead.

Miscellaneous.

SOUTHWARK DIOCESAN PLAINSONG ASSOCIATION.

The first Annual Festival of this Association will be held in Southwark Cathedral on Saturday, May 27, at 5 p.m. It will consist of solemn evensong sung by the combined choirs under the direction of Mr. E. T. Cook, musical director of the Association. The service book is now ready, and can be obtained from Messrs. Novello, price 6d.

In our March issue a notice appeared of the sudden decease of the well-known song-composer, Mr. Noel Johnson. We are sorry to announce that the widow and six children (aged from eight months to twelve years), have been left totally unprovided for. Efforts are being made to place one or two of the children in charitable institutions, and in the meantime a subscription list has been opened to raise sufficient funds to provide the family with the necessary means of sustenance until definite arrangements can be made. The trade, profession, and music-loving public are invited to help in this very deserving case. Subscriptions will be thankfully received by Mr. E. Goodman, of Messrs. Chappell & Co., Ltd., 50, New Bond Street, London, W.

In a paragraph on page 201 of our April issue, we regret that the operations of the London Trio (Miss Amina Goodwin, Mr. Pécskai, and Mr. Whitehouse), were confused with those of the Misses Chaplin Trio. Both trio parties are among the most valuable musical assets in our midst.

The collection of rare books on music, made by the late Alfred Henry Littleton, is announced for sale at the price of £2,500. A description by Mr. Jeffrey Pulver of the contents of the collection was given in the *Musical Times* for November, 1914, and January-February, 1915.

Mr. Joseph Holbrooke's 'Pierrot and Pierrette' has recently been performed as an opera-ballet by Mr. Cross's Manchester School of Music students, and as an orchestral suite by the Sheffield Symphony Orchestra, under Mr. J. H. Parkes. Local criticism in both cities speaks highly of the music.

A report of the successful festival held by the famous Toronto Mendelssohn Choir, conducted by Dr. A. S. Vogt, is held over to our June number.

Answers to correspondents are held over or attended to privately.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

DUMFRIES.—The select orchestra in this town is an enterprising organization. It sets a good example to other Scotch towns. Three concerts have been given this year, and the programmes have included the 'Unfinished' Symphony, 'Casse Noisette' Suite, 'Land of the mountain and the flood,' 'Hebrides' Overture, the 'Jena' Symphony (Beethoven), Concerto in D minor (Bach), 'Menuet d'Orfée' (Gluck), 'Peer Gynt' Suite, No. 1. Mr. W. J. Stark is the conductor.

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"WERE I WITH YOU."
"ICI BAS" (THE PERFECT LOVE).

TERESA DEL RIEGO.
"NOEL."
"THANK GOD FOR A GARDEN."
"HARVEST."

FLORENCE AYLMER.
"A KHANT LAD."
"THE THRUSH TO HIS LOVE."

DOROTHY FORSTER.
"TAKE ME TO FLOWERLAND WITH YOU."
"LOVE'S VALLEY."
"THE LITTLE ROSE-CLAD WINDOW."

ELLEN TUCKFIELD.
"A SILHOUETTE."

LILIAN RAY.
"LAND OF THE LONG AGO."

MYRTA GAMBLE.
"GOLDEN EYES."

CATH VAN RENNES.
"ENFANT AU FRONT DIVIN" (LITTLE CHILD
FROM HEAVEN).

F. S. BREVILLE-SMITH.
"THE SONG OF THE WAGGONER."
"THERE'S ONLY ONE ENGLAND."

HERMANN LÖHR.
"MY LITTLE RED ROSE."
"SUNSHINE AND CLOUD."
"KITCHENER'S BOYS."
"FLOWER OF BRITANNY."

MONTAGUE F. PHILLIPS.
"HUSH'D IS MY LUTE."
"BLUE-BELLS."
"LUTHE."

ROBERT CONINGSBY CLARKE.
"FOR ENGLAND."
"I LOVE MY LOVE."
"THE BLIND PLOUGHMAN."

HAYDN WOOD.
"I BRING YOU JOY."
"ROSE OF THE MORNING."
"DEAR HANDS THAT GAVE ME VIOLETS."
"LOVE'S GARDEN OF ROSES."

ERIC COATES.
"ROSE OF THE WORLD."
"MARRY ME, NANCY, DO!"

ALEC WILSON.
"STEPPIN' DOWN ALONG THE ROAD."

M. MICHEL.
"THE HEART OF THE SEA."

KENNEDY RUSSELL.
"THE STARS THAT LIGHT MY GARDEN."
"THERE'S AN ORCHARD GREEN IN AVALON."

GRAHAM PEELE.
"FLOW DOWN, COLD RIVULET."
"SOLDIER, I WISH YOU WELL."
"GIPSIES."

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LONDON: NOVELLO AND COMPANY, LIMITED.

London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W.
Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.—Monday, May 1, 1916.

MADE IN ENGLAND